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*BOOK EXHIBITION*

IN THE

BACON LIBRARY BUILDING,

*UNIVERSITY OF CALIFORNIA,*

BERKELEY,

*MAY 26TH—31ST, 1884,*

—(COMMENCEMENT WEEK.)—



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Very truly yours  
J. H. Rowell.



CATALOGUE

OF THE

LOAN BOOK EXHIBITION,

HELD AT THE

UNIVERSITY OF CALIFORNIA,

BERKELEY.

MAY 26TH TO 31ST, 1884.



SACRAMENTO:

STATE OFFICE, . . . . . JAMES J. AYERS, SUPT. STATE PRINTING.

1884.

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OF THE BOARD OF REGENTS.

ARTHUR RODGERS,

ANDREW S. HALLIDIE,

PRES. WILLIAM T. REID.

*No. 1.*  
*J. C. R.*

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36690

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*Thirty large Whatman paper  
copies within red lines -*

*No. 4*

*J. C. R.*

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with the subject, special acknowledgments are due the numerous contributors, whose names appear below; and a certain self-gratulation may be pardoned us as book-lovers in glancing over a list of so many rare works—a fair representation, not in numbers, but in kind, of what is on the coast. Not in numbers; for lack of space alone prevented the presence of several hundred other volumes of perhaps equal significance, these likewise being but a selection from among thousands. One work may represent a decade; a single engraving, its class.

The exhibition divided itself naturally into three parts: printing, book illustration, book binding.

## COMMITTEE OF ARRANGEMENTS

OF THE BOARD OF REGENTS.

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ARTHUR RODGERS,

### *ERRATA.*

Page 8, 3d line from bottom. for 'datic' read 'static.'

Page 9, 7th line from top, for 'past' read 'great.'

Page 10, 8th line from top, insert comma after 'how.'

Page 10, 13th line from bottom, for 'even' read 'ever.'

Page 11, 8th line from top, for 'then' read 'there.'

Page 12, 6th line from top, for 'case' read 'loan.'

Page 12, 9th line from top, for 'biliomania' read 'bibliomaniac.'

Page 12, 15th line from top, for 'are all' read 'all are.'

MISS ADDIE M. FULTON     -     -     -     Class of 1883.

WILLIAM A. BEATTY     -     -     -     -     Class of 1884.

WILLIAM A. BREWER     }  
GEORGE EDWARDS     }     -     -     -     Class of 1885.

CHARLES A. BIEDENBACH     }  
KIMBALL G. EASTON     }  
ALEXANDER G. EELLS     }     -     -     -     Class of 1886.  
FRANK FISCHER  
JOHN D. MURPHEY     }



## PREFACE.

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In issuing this Catalogue a word of introduction seems appropriate. As originally contemplated, the idea was to hold at the University Library an exhibition simply of its own treasures, acquired by purchase and by the generosity of friends, together with such other rare or beautiful books as were within easy reach. But a more comprehensive plan was developed, to include as many kinds of printed work as might be found accessible, and, as far as practicable, to *illustrate* the history of the typographic art in various countries.

For its realization, incomplete as it will appear to those conversant with the subject, special acknowledgments are due the numerous contributors, whose names appear below; and a certain self-gratulation may be pardoned us as book-lovers in glancing over a list of so many rare works—a fair representation, not in numbers, but in kind, of what is on the coast. Not in numbers; for lack of space alone prevented the presence of several hundred other volumes of perhaps equal significance, these likewise being but a selection from among thousands. One work may represent a decade; a single engraving, its class.

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The printed books, preceded by specimens of xylography and calligraphy, were ordered by countries and in chronological sequence; and in this list the same arrangement prevails. Again, the different kinds of illustration, and incidentally the various species of wood and metal engraving, were shown. Thirdly, an exemplification of the materials and ornamentation of the costume of books was attempted.

To those who may have derived pleasure in viewing the collection, this Catalogue will afford additional gratification. To those whom opportunity did not favor, and to others of distant States and future times, it may be typical of the printed literary treasures now existent in this part of California, and indicative of the taste and culture of a large portion of our citizens. No surer token of the character of a community is perceptible than that which appears in the number and quality of the books it possesses.







## LIST OF CONTRIBUTORS.

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## OPENING ADDRESS

BY

PROFESSOR ALBERT S. COOK.

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LADIES AND GENTLEMEN, FRIENDS OF LEARNING AND OF THE UNIVERSITY: The love of Californians for California, the love of the scholar for the Castalian founts of wisdom, of the antiquary for the precious memorials bequeathed by remote ages, of the artisan for unrivaled specimens of accurate handiwork, of the artist for what is rare and exquisite in his art, of the evolutionist for the landmarks of progress, and of the philanthropist for whatever is conducive to the welfare of human kind, all are fitly and admirably expressed in this exhibition of the book arts, and in your presence here this morning.

When Prospero is recounting to Miranda the story of former prosperity and greatness, of his brother's treachery and the abandonment of father and infant daughter to the perils of the deep, our indignation at the black ingratitude of Antonio is quelled for a moment by the touch of Gonzalo's humanity, and we pause to rejoice with the simple-hearted master of nature and explorer of men's souls, as he dwells on the crowning kindness of his loyal servitor :

"So, of his gentleness,  
Knowing I loved my books, he furnish'd me,  
From mine own library, with volumes that  
I prize above my dukedom."

In his attachment to literature and enthusiastic cherishing of the symbols and instruments of its might, the gentle-souled wizard stands not alone. He is but one in a procession of magnanimous devotees and patrons of learning, of whom none is more real, though none is so mythical as himself, and whose names glow with a purer radiancy that, in every age, they have been less numerous than select. The bead-roll includes such monarchs as Ptolemy Soter and Ptolemy Philadelphus, of the land famous for its wisdom even in the time of Moses, Hiero of Syracuse, Augustus of Rome, and Alfred of England; poets like the austere singer of the *Inferno*, the laureate Petrarch, and the soul-illuminated Milton, royal and noble collectors like Humphrey, Duke of Gloucester, Charles the Fifth of France, Philip the Good of Burgundy, and Lorenzo the Magnificent of Florence; scholars like Bluntschli, whose historical library has but recently been presented by the citizens of Baltimore to the John Hopkins University, or like Lieber and Benfey, whose stores have contributed to the gracing of these alcoves; librarians like Panizzi of the British Museum, not to mention distinguished contemporaries in our own country, and benefactors of humanity like him within whose walls we stand, and him whose munificence has made this rotunda a scene of varied and productive industry, and to whom we are indebted for the most considerable yearly accessions to the number of these volumes.

These latter names I need not mention; it is enough to say of them, "*Si monumentum quæris, circumspice.*" I have spoken above of the cherishing of books as the symbols and instruments of the might of literature. Symbols and instruments, I say, though in logical strictness it would be preferable to say instruments and symbols. The distinction is a useful one, and it is the principle upon which bibliography is divided into two heads: intellectual and material.

Books may be prized for a virtue with which they are replete, and which they communicate to every reader in proportion to his intelligence and receptivity. It is in this sense that Milton speaks of them in these notable words: "Books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul whose progeny they are; nay, they do preserve as in a vial the finest efficacy and extraction of the living intellect that bred them." It is this potency in books, a dormant energy ready at any moment to be converted into actual, resistless power, only to become once more static in the equilibrium of the accomplished deed, which is even now turning the gaze of American educators and the American people upon the spiritual treasures bequeathed us by our English ancestry. To awaken a quenchless ardor in the discovery and application of truth; to kindle within the breast a flame which shall consume all that is vile and creeping and venomous; to cultivate the fancy, refine the heart, and present noble objects to the imagination; this, if we likewise include their services as the vehicles of instruction, is the function of books considered as literature.

But books that are without great intrinsic merit may yet become valuable and almost priceless as symbols. There is a factitious estimation in which things are held, simply because of their rarity, and it is no doubt true that many a collector has been induced to pay a high price for a trumpery volume, merely on account of its being one of a very small edition, and without regard to its significance in the history of culture. But the values attached to the earliest printed works ultimately depend upon the growing importance of literature considered as dynamic and illuminative. With every extension of the intellectual horizon, with every arrow shot by the sun of knowledge into some murky corner of the universe, with every new device for

imparting the genial and quickening influences of literature to souls imbruted by ignorance and sunk in bestiality, there is an increase in the number of those who regard the inventors of printing with curiosity and admiration, and consequently a more numerous band of competitors for the earliest productions of famous presses.

The Valdarfer Decameron, originally obtained for 100 guineas by an ancestor of the Duke of Roxburghe, brought 2,260 pounds sterling at the sale of the Duke's library in 1812. In 1682 fourteen Caxtons sold for £3 15s. 7d., while in 1812 twelve volumes of the same press were disposed of for £2,951, and one volume alone was purchased for £1,060. This appreciation in value cannot be accounted for by the superior fineness of paper, presswork, or binding, since the delicacy and beauty of the best modern printing is not greatly surpassed by the most painstaking of the early typographers. Nor are its causes to be found alone in the larger fortunes of modern collectors, which enable them more easily to gratify expensive tastes, or in the gradual destruction of rarities, enhancing the value of those that remain. Rather are they to be traced to a wider appreciation of the symbolic character belonging to such volumes as unique representatives of the art preservative of all arts—as trophies erected by those Argonauts who had ventured upon an unknown sea and had returned with spoils won by their own hardihood and persistence, but which were to enrich the common brotherhood of man.

Time would fail to give even the briefest sketch of the invention and history of the typographic art. Like other arts, its beginnings were humble. The first attempts were crude, and success was purchased only at the cost of repeated failures. Europe seems to have derived its first ideas upon this, as upon so many other subjects, from the Orient. Wafted over land and sea, men knew not how, they took

root in the new soil, and in time grew into a wonderful harvest. Travelers from far Cathay, like Marco Polo and Mandeville, may have brought home tales of the Chinese playing cards, of their block books, or even of the printing done by means of porcelain types. But, however various the hypotheses, or conflicting the accounts, modern authorities are practically unanimous in awarding the highest meed of praise to John Gutenberg, the patient artificer of Mainz. To him, more than to any other man, are we indebted for the regularity with which the newspaper, that daily epitome of the world's history, is laid at our doors, for the multiplication of books on every conceivable subject of human interest, and for the spread of those free institutions which ever go hand in hand with true enlightenment. So long as it was necessary to copy books with the pen, they were practically out of the reach of the multitude. In 1274 a laborer could have a fairly written Bible only at the cost of seventeen years of incessant toil, and then only by devoting every penny of his wages to this object. It is needless to say that this was impossible, and that hence it was virtually beyond his power ever to own a copy of the Scriptures.

Alcuin, one of the most celebrated scholars of his age, and, as we should say, minister of education to the Emperor Charlemagne, occupied himself twenty-two years in making a copy of the Bible for that monarch. Books were still expensive after the introduction of printing, and the reason will be apparent when we are told that the skins of three hundred sheep were required for every copy of the first printed Bible. But the prices rapidly fell, especially after paper was substituted for vellum. Hallam calculates that a saving of four fifths was effected by the use of typography, and another authority states that the price of a book, which would have cost one hundred golden crowns in manuscript, was reduced to four pieces of the same denomination.

The golden age of printing followed. A knowledge of the "divine art," as the printer Jensen called it, was rapidly disseminated through-

out Europe, thus proving that the discovery had come none too early. The Italians soon became celebrated for the clearness, accuracy, and elegance of their impressions.

Thirty years after Gutenberg had elaborated his invention, the fall of Constantinople had dispersed Greek scholars throughout western Europe. Most of them sought refuge in Italy, and thus became instrumental in inaugurating the revival of ancient learning. About this time Aldus began his career in Venice, and gave to the world the first of that long series of *editiones principes* of the Greek authors which has given his name such celebrity. Before 1516, over sixty works in the Greek language had issued from the Aldine press, besides a number in Latin. Of these the present exhibition contains the Euripides of 1503, and the Catullus of 1502. Nearer home, under the shadow of England's monumental abbey, where repose the bones of her greatest, and whither the feet of all Americans who touch her shores first tend, Caxton, returning from Bruges and Cologne, where he had acquainted himself with the mysteries of printing, and already begun its practice on his own account, set up the first English press. Here he was to print Malory's "Morte d'Arthur," the first edition of Chaucer, and several thousand folio pages besides, including many translations of his own. Here among other works he was to print a translation by Earl Rivers, a brother-in-law of King Edward the Fourth, entitled "The Dictes and Sayinges of the Philosophres," of which a fac-simile is here awaiting your examination. It was not till 1638, two years after the founding of Harvard College, that a printing office was established in the English Colonies, and it was from this office at Cambridge, Massachusetts, that Stephen Daye put forth in the following year a work bearing the significant title of "The Freeman's Oath."

The passion of collecting and preserving antique books, and such as are remarkable for some peculiar excellence, is sometimes characterized as bibliomania, and those who are denominated bibliomaniacs



are held up as moon-struck enthusiasts, or are censured for their vanity in endeavoring to outstrip a rival, or for their selfishness in lavishing money in the acquisitions of rarities, which are then hidden away from the public view, and often from the sight of the owner himself. Such charges could not, it is evident, be seriously brought against those who have contributed to the present exhibition. Their standing in the church, in the legal, medical, and other professions, and in the community, would be a sufficient answer to an insinuation like the former, and the generosity and public spirit evinced in the hearty co-operation of all to whom the project has been mentioned, and in the loan of rare and priceless volumes, that the owners might share their enjoyment with the whole public, would completely overthrow a hypothesis like the latter.

Unquestionably, the term bibliomaniac is often misapplied; a better designation would be bibliophilist, or lover of books. Why should any one think it any discredit to say, with the Emperor Julian: "Some are lovers of horses, some of birds, and some of wild beasts, but it has been my ardent longing, from my earliest boyhood, to be a collector and owner of books." And, if of books, why not of those that are all concerned in beholding and inspecting, that mark the gradual perfection of an art that has had a powerful agency in laying broad the foundations of popular government, insuring public order and tranquillity, and diffusing far and wide the invitations and benedictions of religion?

What though the beginnings be rude, the black-letter difficult to decipher, and the wood-cuts bordering upon caricature? Consider the difficulties with which these heroic souls, these ministers of culture, were forced to contend, and the smile of derision will give place to sentiments of admiration and gratitude.

The embellishments and rich bindings of more modern books deserve passing notice. It may be doubted whether the inexpensive

publications which bring knowledge within reach of the poorest have not rendered us indifferent to the proper correspondences, the graceful harmonies, between the subject-matter of a volume and its external adornment. Shakespeare has said:

"That book in many's eyes doth share the glory  
That in gold clasps locks in the golden story."

And a writer of the seventeenth century has the following pithy sentence: "Suffer them not to lie neglected who must make you regarded; nor to go in torn coats, who must apparel your mind with the ornaments of knowledge above the robes and riches of the most magnificent princes." These words contain a principle worthy of being regarded. It is, that learning deserves the homage of riches; that the shrines whence the immortal dead confer healing scarcely less than miraculous upon the living, may be fitly adorned with gold and curiously chased wrappings, and that the oracles which reveal the future, explain the present, and throw a backward light upon the past, may well be fenced about with carven ivory, and screened with coverings wrought in crimson and in blue.

But to detain you here with listening to justifications and encomiums of what you are presently to see would be a work of supererogation. The taste and liberality of citizens of California have placed before you this array of books and manuscripts for inspection and study; the Librarian who presides at this desk has been indefatigable in collecting them, in guarding them from injury, in classifying them and ascertaining their history; the committee of the Regents have lent the enterprise their sanction and encouragement; and the University, recognizing in this assemblage a sign of hopeful augury for the future of scholarship upon the Pacific Coast, extends to you, through me, a cordial greeting. In the name of the University, then, I declare this exhibition open, and bid you welcome.



## CATALOGUE.

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The sizes given of works are their outside measurements, denoted by the following letters, as adopted by the American Library Association: F, folio; Q, quarto; O, octavo; D, duodecimo; S, sixteenmo; T, twenty-fourmo; Tt, thirty-two mo; Fe, forty-eightmo.

Abbreviations are such as are in common use.

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## MANUSCRIPTS.

1. **K'long Nirat P'raya Trang.** The ballad of Prince Trang, a Siamese poem of 138 four-line stanzas.

Written with reed pen and yellow ink. On the reverse follows another manuscript, entitled:

2. **Singk'alowat Sutr.** The Sutra of priestly instruction; a Siamese book of homilies upon texts from the Buddhist scriptures in Pali (the latter in the Cambodian character).

Written in white ink and white crayon.

*Loaned by* . . . . . C. B. BRADLEY.

**NOTE.**—This is a typical Siamese secular book; one continuous sheet of thick black paper, made from the fiber of a small elm-like tree. It is folded so as to allow all writing on one side to be read as the leaves are unfolded in succession, and so with the reverse.

3. **Singh'ok lae Chan Heya.** A palm-leaf book, typical of the book-making of the Buddhist monks of Further India, from a monastery of Chiangmai, in northern Siam.

Inscribed with a stylus and blackened with lampblack. Edges gilded. Bound together with cords, in sections, and by a skewer.

*Loaned by* . . . . . C. B. BRADLEY.

4. **Scripture Texts.**

Written in the Siamese language on narrow strips of palm leaf, which are fastened together by a cord passing through the middle portion of each leaf. Edges gilded.

*Loaned by* . . . . . MERCANTILE LIBRARY.

5. **Another Palm-Leaf Manuscript.**

*Loaned by* . . . . . J. H. SMYTH.

6. **Koran in Arabic.**

A manuscript written in large characters on a kind of vellum paper. Ornamented with illustrations or chapter marks, and rubricated throughout in red, blue, and yellow. From Tunis.

*Loaned by* . . . . . S. C. BIGELOW.

7. **Esther, Book of.**

A Hebrew roll, written very neatly in square characters, without points, upon vellum, probably by a Spanish scribe of the tenth century. At the end: "Blessings upon Zereboneh. Written for good."

*Loaned by* . . . . . J. H. WYTHE.

8. **Esther, Book of.**

In Hebrew. Beautifully written in a small character, probably by an Italian scribe, early in the fifteenth century. Inclosed within a silver case, ornamented with figure of Mordecai.

*Loaned by* . . . . . Rev. A. S. BEITELHEIM.

**9. Missal on Vellum.**

Written very neatly in fine Gothic letter, in red and dark-brown ink, with rubrications and illuminated capitals [presumably by a Father Spezzoni, in the twelfth century].

*Loaned by* . . . . . MERCANTILE LIBRARY.

**10. Gregorius I, Magnus, Saint. Moralia.**

Folio manuscript on vellum, very neatly written in small character, in two columns. Rubricated, and with illuminated initials. Fourteenth century.

*Loaned by* . . . . . H. H. BANCROFT.

**11. Revelation of St. Bridget.**

Small folio. An illuminated Latin manuscript on parchment, with numerous and beautiful miniature paintings, some being full page. Commenced June 14, 1408, in the Monastery of Our Holy Savior of Genoa. Full bound. Edges gilded.

*Loaned by* . . . . . ST. IGNATIUS COLLEGE.

**12. Boethius, A. M. T. S. De consolatione philosophiae. Sq. O.**

A manuscript of the fifteenth century, very neatly written upon vellum. Rubricated, and with one illuminated initial. At the end is a calendar from 1451 to 1469. Original oak binding.

*Loaned by* . . . . . REV. DAVID MCCLURE.

**13. Book of Hours. "Les presentes heures sont a l'usage de Romine."**

Written in Latin on parchment, in a large character, twelve lines to the page. Rubricated, with several very fine miniatures in gold and colors.

*Loaned by* . . . . . GEN. RALPH W. KIRKHAM.

**14. Kingsborough, Robert King, Earl of Kingston, Viscount. Antiquities of Mexico, comprising fac-similes of ancient Mexican paintings and hieroglyphics.**

Drawings on stone by A. Aglio. London. Havell & Colnaghi, 1831-48. 9v. F. Colored plates. Bound by Hammond.

15. **Cartas de Indias.** Publicalas por primera vez el ministerio de fomento. Madrid. *M. G. Hernandez*, 1877. Thick F.

Containing a very large number of letters, signs manual, etc., of early Spanish voyagers and men of renown, as Columbus, Vespucci, Las Casas, Bernal Diaz, Mendoza, and others, reproduced in chromolithography.

16. **Zumárraga, Juan.** Pastoral sobre fundacion de la Catedral de Mexico. 1534. [*Followed by*] Aprobacion por la reina D<sup>a</sup> Joanna madre del Emperador Carlos V. 1537.

The latter manuscript, with the Queen's autograph, is the confirmation of one of the first Mexican bishoprics.

*Loaned by* . . . . . H. H. BANCROFT.

17. **Colegio de N. S. de Guadalupe de Zacatecas.** Escriptura de protestacion. Publica peticion y concordia. . . . [n. d.] O.

An early Mexican manuscript, clearly written in large characters, with frequent rubrications. Title page illuminated, and with floral frontispiece in colors, inclosing the sacred heart, heightened with gold.

*Loaned by* . . . . . H. H. BANCROFT.

18. **Ramirez, Jose F., compiler.** Relacion del origen de los Indios que habitan esta nueva España segun sus historias. *Illustrations.* Sm. Q.

The original copy of this celebrated manuscript.

*Loaned by* . . . . . E. J. MOLERA.

19. **Moermans, Hans.** Briefe and true relation of all what hath happened to his princely Excellencie Counte Maurice of Nassau. . . . 1601. . . . At London; *Ralph Blower for C. Bufbie.* Sq. D.

One of the forged Shakespeare books, containing poem, notes, etc., in handwriting of Shakespeare.

*Loaned by* . . . . . RALPH C. HARRISON.

20. **Ireland, (Samuel) William Henry.** Confessions: particulars of his fabrication of the Shakespeare manuscripts; with anecdotes and opinions. London, 1805. D.

*Loaned by.* . . . . .RALPH C. HARRISON.

21. **Eliot, John, *Apostle to the Indians.*** Deed of gift to his son Joseph of lands in Roxbury, Mass., 1687.

On parchment; written in a clerkly hand, with signatures of John Eliot, witnessed by Timothy Stophony, John White, Jr., and E. Lee.

*Loaned by.* . . . . .JOHN ELIOT BENTON.

22. **Drake, Joseph Rodman.** Culprit fay, and other poems. *Original manuscript.* Bound with it are the printed editions:

New York, *G. Dearborn*, 1835. Frontispiece by Weir; portrait by Rodgers.

New York, *Carleton*, 1861. With one hundred fine illustrations by Arthur Lumley. Full bound, morocco extra.

*Loaned by.* . . . . .Hon. WILLIAM ALVORD.

23. **Breen, Patrick.** Diary of Patrick Breen, one of the unfortunate Donner party. 1846-7. 16 pages. S.

*Loaned by.* . . . . .H. H. BANCROFT.

24. **Prime, Moses S.** Journal, with illustrations, of a voyage from Salem, Mass., to California, March 17—September 17, 1849. Folio.

*Loaned by.* . . . . .MOSES S. PRIME.

25. **Harte, F. Bret.** [Heathen Chinees.]

Original manuscript, with proofs bearing author's corrections.

*Gift of.* . . . . .JOHN H. CARMANY.

26. **Seyppel, C. M.** Er-Sie-Es: Aegyptische Humoreske. Nach der Natur abgemalt und niedergeschrieben 1302 Jahre vor Christi Geburt durch C. M. Seyppel, Hofmaler und Poet der.... König Rhampsinit III.

A recent clever German skit. Printed by F. Bagel, of Düsseldorf, on paper chemically prepared in imitation of ancient paper.

*Loaned by*.....W. C. GIBBS.

27. **Seyppel, C. M.** Schlau, schläuer, am schläusten; ein Aegyptische Humoreske.... Düsseldorf, *Felix Bagel*, 1882. Q.

Imitation ancient manuscript. "Egyptological allusions correct."—EBERS.

*Loaned by*.....Miss M. W. SHINN.

The following works were used to illustrate palæography and illumination:

28. **Silvestre, J. B.** Universal palæography; or, fac-similes of writings of all nations and periods.... Tr. and ed.... by Sir F. Madden.... London, *Bohn*, 1850. 2v. F.

The finest work on the manuscript literature of the world.

*Loaned by*.....WILLIAM NORRIS.

29. **Astle, John.** Origin and progress of writing, as well hieroglyphic as elementary.... London, *Chatto and Windus*, 1876. F. Largest paper. Portrait and illustrations.

*Loaned by*.....SAN FRANCISCO FREE PUBLIC LIBRARY.

30. **Ginsburg, C. D.** Moabite stone; a fac-simile of the original inscription, with an English translation.... 2d ed. .... London, *Reeves and Turner*, 1871. Q.

Six different translations are given of this very remarkable inscription of Mesha, King of Moab (about B. C. 896. See II Kings, iii).

*Loaned by*.....SAN FRANCISCO FREE PUBLIC LIBRARY.



31. **Koenig, Robert.** Deutsche Literaturgeschichte....6e Aufl.  
Vielefeld u. Leipzig, *Velhagen und Klaising*, 1879. 1 O.

Contains numerous examples of early typography and calligraphy.

*Loaned by.* .....JOS. W. WINANS.

32. **Paris, Gaston B. P., ed.** Les plus anciens monuments de la langue française (IXe., Xe. siècle)....avec un commentaire philologique. Paris, *Didot*, 1875. Album, 10 plates, 1 F. (Soc. des anc. textes fr.)

33. **Shaw, Henry.** Handbook of the art of illumination as practiced during the middle ages....London, 1866. sm Q. Illustrations.

34. **Tymms, W. R.** Art of illuminating as practiced in Europe from the earliest times....with an essay and instructions by M. D. Wyatt. London, *Day and Son*, 1860. sm F. With chromo-lithographic illustrations.

*Loaned by.* .....OAKLAND FREE LIBRARY.

35. **Westwood, J. O.** Fac-similes of the miniatures and ornaments of Anglo-Saxon and Irish manuscripts. Drawn on stone by W. R. Tymms. Chromo-lithographed by Day and Son. London, *Quaritch*, 1868. 1 F.

*Loaned by.* .....J. D. B. STILLMAN, M.D.

36. **Autotypes of Chaucer Manuscripts.** Published by the Chaucer Society. London, 188.. In atlas portfolio.

37. **Netherclift, Joseph, and Son, publishers.** Collection of one hundred characteristic and interesting autograph letters....by royal and distinguished persons of Great Britain....in fac-simile. London, 1849. Q.

*Loaned by.* .....SAN FRANCISCO FREE PUBLIC LIBRARY.

## BLOCK PRINTING.

38. **Singer, Samuel Weller.** Researches into the history of playing cards, with illustrations of the origin of printing and engraving on wood. London; *pr.* by *T. Bensley and Son, for R. Triphook*, 1816. Q. Illus.

*Loaned by* . . . . . RALPH C. HARRISON.

*Block Books and Playing Cards.*

"The *positive* history of playing cards begins in the year 1392," but exactly when they began to be printed from wooden blocks is as yet unknown.

Perhaps the images of saints as printed by means of xylography precede the printing of playing cards. The Saint Christopher print dates from 1423. Block book with text appeared later.

39. **Taylor, Rev. E. S.** History of playing cards . . . London, *Hotten*, 1865. S.

*Loaned by* . . . . . JOS. W. WINANS.

40. **Merlin, R.** Origine des cartes à jouer . . . Paris, *Rapilly*, 1869. Q.

Contains more than six hundred examples of these, the earliest efforts at woodcut printing.

*Loaned by* . . . . . JOHN R. JARBOE.

41. **Ottley, W. Y.** Inquiry into the origin and early history of engraving upon copper and in wood . . . London, 1816. 2v. Q.

Containing the Buxheim St. Christopher found in a manuscript dated 1423.

*Loaned by* . . . . . RALPH C. HARRISON.

*Note on Early Woodcuts.*

These image prints are not shaded, for they were cut simply to give a well-defined edge to the masses of color afterwards laid on by the stencil painter. The taste for prints in black and white simply was not developed so early.

42. **Ottley, W. Y.** Inquiry concerning the invention of printing, including, also, notices of the early use of wood engraving in Europe . . . London, 1863. Q.

Many specimens of block-books.

*Loaned by* . . . . . RALPH C. HARRISON.

43. **Holbein, Hans.** *Ars moriendi.* (Editio princeps, circa 1450) . . . Ed. by W. H. Rylands. Introduction by G. Bullen. Printed for the Holbein Society, by Wyman and Sons, London, 1881. Q.

A fac-simile executed with the pen, by Price, of the famous copy in the British Museum. The "*Ars moriendi*" is one of the later block-books.

44. **Li Kwei.** A new account of a journey around the globe [Chinese.] 4v. in wooden cover.

With maps and plans. Modern Chinese block-printing.

*Loaned by* . . . . . MECHANICS' INSTITUTE.

45. **Chinese News Sheet.** "War in Tonquin; heavy fighting of French and Black Flags." Printed from two blocks.

A broadside graphically representing the combat; with descriptive text adjoined to the several parties of combatants, the gunboats, torpedoes, etc.

*Loaned by* . . . . . OSCAR G. DORNIN.

46. **Representation of Japanese Women.** [In Japanese.]

Block-printing; colored by the brush.

*Loaned by* . . . . . MERCANTILE LIBRARY.

47. **Modern East Indian Block-Book.** Of eight oblong 12mo pages. Relating to astronomy.

*Loaned by* . . . . . S. C. BIGELOW.

48. **Japan Punch, The.** Yoko. Hama, 1874. Q. (Specimen volume.)

On Japanese paper. Probably zincographed.

*Loaned by* . . . . . MERCANTILE LIBRARY.

49. **New Testament of Our Lord and Saviour Jesus Christ, in phonography.** . . . London, *F. Pitman*, [n. d.] S.

Block-printed; not perhaps from a *wood* block.

*Loaned by* . . . . . Rev. DAVID MCCLURE.

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## INCUNABULA.

### AUGSBURG.

50. **Brandt, Sebastian.** *Stultifera navis* [*below frontispiece follows*] *Narragonice* profectionis nunq satis laudata *Navis p Sebastianum Brant* . . . [*At the end*]: *Impssus in imperiali urhe* [*sic*] *Augusta per Johanne Schensperger*, 1497, Kalendis Aprilis. D. One hundred and forty-five numbered leaves, and three not numbered.

A copy of Olpe's Basel edition which appeared in March of the same year. Original stamped binding.

*Loaned by* . . . . . RALPH C. HARRISON.

### BASEL.

51. **Augustinus, Aurelius, Saint.** *De civitate Dei cum commento.* [*Colophon:*] *Hoc opus exactum divina arte Joannis Amabacensis* . . . 1490. F.

Printed in heavy, glistening ink; two columns to the page. Interleaved with vellum manuscript of same work.

*Loaned by* . . . . . MERCANTILE LIBRARY.

52. **Cassiodorus, Magnus Aurelius.** In Psalterium expositio.  
Basiliae, *Joa. de Amerbach*, 1491. F.

With many illuminated capital letters, and rubricated throughout. Amerbach was among the first printers who substituted Roman for Italic and Gothic type.

*Loaned by*..... EDWARD BOSQUI.

53. **Biblia integra;** summata; distincta; accuratius reemendata;  
utriusq testamenti concordantijs illustrata. Basiliae,  
*Johannes Froben de Hamelburgk*, 1495. D.

The first Bible in small and portable form. Beautifully printed in minute characters in two columns; fifty-four lines to the column. Original binding with brass studs.

*Loaned by*.....ST. IGNATIUS COLLEGE.

BRESCIA.

54. **Gellius, Aulus.** Noctium Atticarum commentarii....*Impres-*  
*sum Brixiae per Boninum de Boninis de Ragusia*....  
1485. Q.

Clearly printed in Roman type, single columns, one hundred and ninety-two leaves of thirty-seven lines.

*Loaned by*.....ODD FELLOWS' LIBRARY.

COLOGNE.

55. **Dathus (or Datus), Augustinus.** Clarissimi viri ac præstant-  
issimi ph[ilosoph]ie doctoris Augustini dachi Senensis  
de varijs loquendi figuris, sive de modo dictandi ad  
Andream civem Senensem ysagogicus libellus incipit  
feliciter. *Without place, printer, or date.*

Twenty-four leaves of twenty-seven lines, within red rulings. Initial letters heightened with gold. Rude round Gothic. Printed about 1470, by Ulric Zell, of Cologne, pupil of Schæffer. Bound by Derome le jeune, in plain style.

*Loaned by*.....RALPH C. HARRISON.

56. **Albertus Magnus**, *Bishop of Ratisbon*. Epitomata totius phylosophie naturalis que vulgato sermone Reparationes appellantur . . . Colonia, per *Henricum Quentel*. 1496. O.

Frontispiece, in Holbein's style, representing the master lecturing to his pupils.

*Loaned by* . . . . . Archbishop J. S. ALEMANY.

#### DEVENTER.

57. **Sermones** socci in tempore aestivali. [*Colophon*.:] Impssi atque summa diligentia correcti in Daventria per me Richardum Paffrod . . . 1480. Q.

Paffrod was the earliest printer of Deventer, and his first book appeared in the year 1477.

*Loaned by* . . . . . ODD FELLOWS' LIBRARY.

#### FLORENCE.

58. **Plotinus**. [*Opera, Latine*], cum commentariis M. Ficini Florentini ad magnanimum Laurentium Medicem. *Impressit* . . . *Ant. Miscominus*, Florentiae, 1492. F. Four hundred and forty-two folios not paged.

Clearly printed in Roman type. The first printed edition of Plotinus' works—the Latin preceding the Greek by some eighty-eight years.

*Loaned by* . . . . . Bishop WILLIAM INGRAHAM KIP.

59. **Picus Mirandulæ, Johannes**. Hexaplus . . . de septiformi sex dierum geneseos enarratione ad Laurentium Medicem. Folio. Fifty-seven unnumbered leaves of twenty-seven lines.

"Printed in beautiful round characters, probably at Florence before 1496."—BRUNET.

*Loaned by* . . . . . A. S. HALLIDIE.

MEMMINGEN.

60. **Paulus Florentinus.** Egregii professoris magistri Pauli Florentini . . . totius canonici juris breviarium. [*Colophon.*] Impressum Meming[æ] per Albertum Kunne de duderstat, 1486. F. One hundred and thirty-four leaves numbered.

Small Gothic type; initials in red and blue. On recto of first leaf is woodcut of a scribe [the author?]. Wood binding in stamped leather.

*Loaned by.* . . . . SAN FRANCISCO FREE PUBLIC LIBRARY.

MENTZ.

61. **Valerius Maximus.** Ualerii Maximi Romane urbis juris peritissimi! in librum factorum et dictorum memorabilium ad Tiberium Cæsarem prefatio incipit. [*Colophon.*] In nobili urbe Moguntina Rheni terminatum! . . 1471 . . . . per Petrum Schoyffer de Gernsshem. Q. One hundred and ninety-eight folios.

Earliest dated edition. Printed in Gothic characters and rubricated. Very rare.

*Loaned by.* . . . . . RALPH C. HARRISON.

PETER SCHOEFFER, the early associate of Gutenberg and Fust, was born between 1420 and 1430 at Gernsheim, and died probably in 1502, the year of his last publication. He is claimed to have improved the cutting of punches, etc., which claim is denied by De Vinne, who thinks he was rather a sharp trader and shrewd business man than an inventor or improver.

NUREMBERG.

62. **Schedel, Hartman.** Chronicorum liber . . . *Antonius Koberger Nuremberge impressit* . . . anno 1493. F.

"Nuremberg Chronicle" (first edition), containing over 2,000 curious woodcuts by Pleydenwurf and Wolgemuth, the latter the master of Albert Durer. Contains, perhaps, the very earliest specimens of printed maps.

*Loaned by* . . . . . F. DOHRMANN.

63. **Another copy.**

*Loaned by.* . . . . . MRS. ALPHONSE PINART.

64. **Dürer, A.** La vie de la Ste. Vierge Marie en vingt gravures sur bois. 1511.... Reproduction procédé de P. W. Van der Weijer.... Utrecht, *n. d.* F.

Showing Dürer's style of engraving.

*Loaned by*..... Jos. W. WINANS.

65. **Voragine, Jacobus Januensis de.** Lombardica hystoria que a plerisque Aurea legenda sanctorum appellatur.... [*Colophon.*] Impresse Nurnberge, anno domini 1496.. Folio.

Gothic type; in two columns. An early Latin copy of the Golden Legend printed by Jeor. Stuchs de Sulzbach.

*Loaned by*..... W. A. WOODWARD.

PARIS.

66. **Lorris, G. de, et Meung, J. de.** Le rommant de la rose. Imprime a Paris [par] Jean du Pré. [*At the end.*]

Cest fin du rommant de la rose,  
Ou lart damours est toute enclose.

Printed towards the close of the fifteenth century, in Gothic type, two columns, 150 pages, wood cuts. Fac-simile reprint. Paris, 1878.

*Loaned by*..... Prof. A. S. COOK.

STRASSBURG.

67. **Lyra, Nicolaus de.** [Biblia sacra Latina, cum postillis.] Argentine, 1492. 4 v. F.

Printed in two columns; a morsel of text surrounded by a mass of commentary. Rubricated. Wood cuts. Bound in stamped pigskin over wooden boards.

*Loaned by*..... Rev. DANIEL KENDIG.



VENICE.

68. **Utino, Leonardus de.** Quadragesimale aureum editum p[er]  
....frem Leonardum de Utino.... Venetiis, *Franc.*  
*Renner de Hailbron*, 1471. Q. Editio princeps.

In round Roman types. Very pretty.

*Loaned by*..... JOHN R. JARBOE.

69. **Biblia** [Latina]. Venetiis, per Franciscum de hailbrun et  
Nicolaum de francfordia socios. 1475. F.

Printed in two columns of fifty-two lines small Gothic letter, with initials in red and blue.

*Loaned by*..... Archbishop J. S. ALEMANY.

70. **Appianus.** [Historia. *At the end.*] Appiani Alexandrini  
sophiste Romanorum liber finit qui Celticus inscribitur.  
Traductio. P. Candidi. Venetijs per Bernardum  
pictorem & Erhardum ratdolt de Augusta.... 1477. Q.

This second edition, very rare, is much better printed than the first. "Fort belle."—BRUNET. "Typographically beautiful."—ROBERT WATT. Original stamped binding.

*Loaned by*..... RALPH C. HARRISON.

71. **Justinianus.** Institutiones.... Venice, *Jacobus Rubeis*, 1478.  
F.

The first edition, by this printer, was published two years earlier. Bound in the original stamped pigskin, protected by brass knobs.

*Loaned by*..... LAW LIBRARY ASSOCIATION.

72. **Silvaticus, Matthæus.** Liber pandectarum medicine... [At  
*the end.*] Venetiis, impendio Johannis Colonie agrip-  
pinensis [et] Johannis manthen gheretzen sociorum...  
1480. Folio.

Initials in red and blue. First edition was published at Lyons in 1473, or even earlier.

*Loaned by*..... F. DOHRMANN.

73. **Eucleides.** Opus elementorum Euclidis Megarensis [*sic*] in geometriam artem . . . Venice, *Erhardus Ratdolt*, 1482. F. Editio princeps.

One of the earliest printed books in which mathematical figures appear. These are placed on the broad margins.

*Loaned by* . . . . . Prof. JOHN LE CONTE.

74. **Albertus Magnus.** [*Colophon:*] Explicit compendium theologie veritatis compilatum per Albertum Magnum. Impress Venetiis, *per Gregorium Balmatinum et Jacobum Britannicum Brixianum* . . . 1483. sq O.

Bound in tattered original vellum cover.

*Loaned by* . . . . . J. H. WYTHE, M.D.

75. **Augustinus, Aurelius, Saint.** De civitate Dei . . . [*At the end:*] Aurelii augustini opus de civitate dei felic[i]ter explicit: confectum Venetiis per bonetum locatellum impendio et sumptibus octaviani scoti modœtiensis . . . 1486. Q.

Two hundred and seven leaves of fifty lines, in two columns. Rubricated. Gothic type.

*Loaned by* . . . . . H. H. BANCROFT.

76. **Bergomensis, J. P. Foresti.** Supplementum cronicarum. [*At the end:*] Impressum Venetiis, *per Bernardum Rizum de Novaria* . . . 1490. F.

Black letter; in single columns.

*Loaned by* . . . . . Archbishop J. S. ALEMANY.

77. **Janua, Joannes Balbus de.** Catholicon. Venice, *Joannis Hertzog for Petrus Liechtenstein* . . . 1497. F.

The first edition of this work was printed at Mentz, 1460, presumably by John Gutenberg, a fac-simile from which will be found in De Vinne's Printing, p. 435.

*Loaned by* . . . . . JOHN R. JARBOE.

PLACE UNKNOWN.

78. **Aeneas Silvius** (Piccolomini, *afterwards* Pius II.) *Epistolæ*.  
[Last few pages wanting.]

An early edition of the fifteenth century, printed in small round types, in one column, fifty-two lines to the page. Unpaged. Leaves off at middle of *Epistola* 432.

*Loaned by* . . . . . ODD FELLOWS' LIBRARY.

The following gave further illustration of fifteenth century work :

79. **Berjeau, J. Ph.** *Le bibliophile illustré*. Londres, *W. Jeffs*.  
1862. Q.

Continued in English under the title "The Bookworm."

*Loaned by* . . . . . JOS. W. WINANS.

80. **De Vinne, Theo. L.** *Invention of printing: a collection of facts and opinions* . . . Illustrated with fac-similes of early types and woodcuts. 2d ed. New York, *F. Hart and Co.*, 1878. O.

Written from the printer's standpoint. "He was the inventor of typography, and the founder of modern printing, who made the first adjustable type-mould."

81. **Humphreys, H. Noel.** *History of printing from its invention to . . . the middle of the sixteenth century* . . . Illustrated by 100 fac-similes in photolithography . . . London, *Quaritch*, 1868. F.

82. **Sotheby, Samuel Leigh.** *Principia typographica* . . . London, *W. McDowall*, 1858. 3 v. F.

Showing specimens of Donatuses.

*Loaned by* . . . . . RALPH C. HARRISON.

## GERMANY, HOLLAND, ETC.

83. **Busti, Bernardinus de.** *Rosarium sermonum predicabilium ad faciliorem predicantium commoditatem nouissime compilatum....* Pars prima. [*Colophon:*] Hagenau, *Henricus Gran*, 1503. Q. 60+446 ff. 2 cols. Gothic.

Bound with preceding is the author's *Defensorium moultis pietatis*, of same printer and date. Gran was the first printer at Hagenau.

*Gift of*.....HORACE H. MOORE.

84. **Berengarius, R. P.,** *Archbishop of Compostella.* *Liber succinctus....* [*Colophon:*] In off. excus. J. Miller, Auguste Vindelicorum....1518. O.

In Augsburg printing as an art was early developed, over twenty master printers practicing it before 1500.

*Loaned by*.....JOS. W. WINANS.

85. **Institoris, H., and Sprenger, J.** *Malleus maleficarum....*  
1519. *Impressum Nuremberge, in off. F. Peypus,*  
1519. Q.

Curious work on witches, first issued at Cologne, 1507, and frequently enlarged and printed elsewhere.

*Loaned by*.....HORACE H. MOORE.

86. **Cicero, M. T.** *Opus de officiis cum commentariis Viti Amerbachii....* [*Colophon:*] Argentorati, *apud Cratonem Mylium*, 1545. sq S.

This Strassburg printer did not attain quite so great a reputation as his contemporary Arnold Myle (Mylius) of Cologne.

87. **Psalterium Davidis** carmine redditum per Eobanum Hessum.  
Cum annotationibus Viti Theodori Noribergensis....  
[At the end:] Argentorati, apud Cratonem Mylium,  
1545. D.

The title of this work, like those of some others on exhibition, is written on the fore edge of the leaves. Binders of books at first did not stamp the name of the work on the back.

In ancient libraries books were very frequently arranged on the shelves with backs to the rear.

Gift of..... F. L. A. PIOCHE.

88. **Munster, Sebastian.** Cosmographie.... Basil., H. Petri,  
1550. F.

The woodcuts are sought for and preferred to those in any other edition.

Loaned by ..... F. DOHRMANN.

89. **Biblia** [Latina]. Ad vetustissima exemplaria castigata....  
Antwerpiae, ex. off. C. Plantini, 1565. D.

Plantin was the most famous of sixteenth century Antwerp printers for both the number and the excellent character of the productions of his press.

Loaned by ..... Archbishop J. S. ALEMANY.

90. **Albertus Magnus.** Paradisus animæ, sive de virtutibus libellus.... Opera ac studio R. P. Henrici Sommalii....  
Antwerpiae, apud Joannem Moretum, 1602. S.

Joannes Moretus (or Moerentorff) was the son-in-law and Antwerp successor of Plantin.

91. **Apianus, Petrus.** La cosmographia corregida y anadida por Gemma Frisio.... Anvers, Juan Bellero, 1575. sq O.

Movable maps; woodcuts.

Loaned by ..... H. H. BANCROFT.

92. **Honter, J., Coronensis.** Rudimentorum cosmographicorum libri III. cum tabellis geographicis elegantissimis....[Anvers], 1581. S.

A rare work written in Latin verse, printed in Italic letter. The general map is dated 1546.

*Loaned by*.....CHARLES W. BANKS.

93. **Wytfliet, C.** Descriptionis Ptolemaicæ augmentum, sive Occidentis notitia....Lovanii, *typis J. Bogardi*.... 1597. sm F.

Editio princeps of the first special atlas of the New World.

*Loaned by*.....ODD FELLOWS' LIBRARY.

94. **Stoke, Melis.** Hollandtsche Rïim-Kronik....In s' Graven-Haghe, *by Hillebrant Jacobffz*.... 1620. F.

Black letter. The first reprint of the edition of 1591.

*Loaned by*.....T. H. REARDEN.

95. **Lansius, Thomas.** Consultatio de principatu inter provincias Europæ. Ed. quarta....Tubingæ, *typis Brunnianis*, 1635. Thick S.

Frontispiece engraved by Lucas Kilian. See lower right-hand corner for printing press of the seventeenth century.

96. **Redi, Francesco.** Experimenta circa varias res naturales, speciatim illas quæ ex Indiis afferunter....Amst., *H. Wetstenius*, 1685. T.

Redi, naturalist, physician, and man of letters, was almost the first to combat the theory of spontaneous generation, and completely disproved the ancient doctrine that insects sprang from putrefaction.

97. **Willems, Alphonse.** Les Elzevier. Histoire et annales typographiques. Bruxelles, *G. A. Van Trigt*, 1880. 1 O.

With illustrations of the different types used by the Elzevirs.

The Elzevir family are as follows:

1. Louis (1st). At Leyden; printed 1583-1617.
2. Matthys.
3. Louis (2d).
4. Gilles.
5. Joost.
6. Bonaventure. At Leyden; printed 1608-1652.
7. Abraham (associated with preceding).
8. Isaac. At Leyden; 1617-25.
9. Jacob. At Leyden and the Hague; 1625-29.
10. Louis (3d). At Amsterdam; printed 1639-1655.
11. Daniel. At Leyden and Amsterdam; printed 1652-1680.
12. Jean. At Leyden; 1652-61, posthumously 1662-81.
13. Pierre. At Utrecht; 1667-75.
14. Abraham (2d). At Leyden; 1681-1712.

*Loaned by* . . . . . SAN FRANCISCO FREE PUBLIC LIBRARY.

98. **Barclay, Jean.** Argenis. Ed. novissima . . . Lugd. Bat., *ex off. Elzeviriana*, 1630. T.

Bonaventure and Abraham Elzevir.

99. **Cunaeus, P.** De republica Hebraeorum libri III. Ed. novissima. Lugd. Bat., *ex off. Elzeviriana*, 1632. Tt.

One of the Respublica series, which have been highly commended as specimens of printing. Numerous works belonging to this series are in the University collection.

*Loaned by* . . . . . G. W. PERCY.

100. **Campanella, T.** De monarchia Hispanica discursus. Amstelodami, *apud Ludov. Elzevirium*, 1640. T.

Fair sample of the typography of the second Louis.

101. **Justinus** cum notis selectissimis variorum . . . Amst., *apud Ludovicum et Danielem Elzevirios*, 1659. D.

The Arabic on page 172 is not printed from type, but from a woodcut.

102. **Sallustius** (Philosophus). De diis et mundo. Leo Allatius nunc primus è tenebris eruit et Latine vertit . . . Lugd. Bat., *ex off. J. Maire*, 1639. Tt.

Clear type.

103. **Erasmus Roterodamus, D.** De verborum ac rerum copia lib. II. Ad sermonem et stylum formandum utilissimi. Amst., *apud J. Janson*, 1645. T.

Janson imitated the Elzevirian style, and may have used their types.

104. **Agricola, Georgius.** De re metallica libri XII . . . Basiliæ, *Em. König*, 1657. F.

Curious woodcuts. The earliest edition of this work was published a century earlier.

*Loaned by* . . . . . BOHEMIAN CLUB.

105. **Casas, B. de las.** Regionum Indicarum . . . descriptio . . . Ed. nova . . . Heidelbergæ, *typis G. Walteri*, 1664. sq O. Curious copper plates.

Bound in vellum, taken from some contemporary service book, and showing early music writing.

*Loaned by* . . . . . H. H. BANCROFT.

106. **Evangeliorum** (Quatuor) versiones perantiquae duae, Gothica scilicet et Anglosaxonica . . . nunc primum depromit F. Junius . . . Dordrecht, *Effæi*, 1665. sm Q.

First printed form in which appeared the famous Gothic translation of Ulphilas.

*Loaned by* . . . . . ODD FELLOWS' LIBRARY.



107. **Chertablon, J.** La manière de se bien préparer à la mort . . .  
Anvers, *Gallet*, 1700. sm Q.

Fine plates by Romain de Hooge. Chastely bound by Hardy-Mennil in crushed dark-green morocco, ungilt, but polished between silver plates. — —

*Loaned by* . . . . . JOHN R. JARBOE.

108. **Ovidius Naso, P.** Les métamorphoses en Latin et en François . . . de la traduction de Mr. P. Du-ryer Parisien . .  
Amst., *Blaev, Janssons à Waesberge, Boom et Goethals*,  
1702. F.

A very rare edition, with brilliant impressions of the plates, one accompanying each fable.

*Loaned by* . . . . . Mrs. JOHN B. FELTON.

109. **Rabelais, François.** Oeuvres, avec des remarques . . . de  
Le Duchat. Nouv. éd. ornée de figures de B. Picart . .  
Amst., *J. F. Bernard*, 1741. 3v. Q.

"The" edition of collectors; textually not so correct as some others, but highly valued for Picart's plates.

*Loaned by* . . . . . Mrs. JOHN B. FELTON.

110. **[Foquembergues, Jean de.]** Voyage de Bethel, ou sont  
representez les devoirs de l'ame fidele. Avec les  
Pseaumes qui se chantent les jours de communion . . .  
Amst., *Chez. N. Chevalier*, 1770. T.

Music printing.

*Loaned by* . . . . . W. A. WOODWARD.

## ITALY.

111. **Catullus Tibullus, Propertius** [*sic*]. Venetiis, in ædibus  
*Aldi*, mense Januario, 1502. D.

No title page, properly so called; without the Aldine anchor. Leaves not numbered. Bound by Bartling and Kimball in scarlet morocco, tooled in dentelle pattern, with inlayings of blue.

*Loaned by* . . . . . T. H. REARDEN.

NOTE ON ALDUS MANUTIUS.—Aldus was one of the direct successive owners of Jenson's famous Venice establishment. He was noted as the introducer of the Italic type, as a scholar and the publisher of scholarly works; but, as may be seen from examples, his success as a practical printer was not remarkable.

112. **Euripides.** Tragœdiæ septemdecim, ex quib quædam habent  
commentaria . . . [*Colophon*.] Venetiis, apud *Aldum*,  
1503. 2v. in 1. D.

First and rare edition; a clean copy, with large margins; illuminated. Bound by Chambolle-Duru in purple levant morocco.

*Loaned by* . . . . . RALPH C. HARRISON.

113. **Justinus.** Trogi Pompei externæ historiæ in compendium  
ab Justino redactæ . . . [*Colophon*.] Venetiis, in ædibus  
*Aldi et Asulani soceri*, 1522. S.

"Very rare edition."—RENGUARD.

NOTE REGARDING ALDINE PRESS.—Aldus Manutius printed, 1494 to 1515. At his death the printing was done by Andrea d'Asola and sons until 1529.

Paulus Manutius assumed direction of the office in 1533, and continued till 1574. Aldus Manutius, Junior, 1574 to 1597. In him ended the family to which typography and literature owe so much.

114. **Cicero, M. T.** Epistolæ ad Atticum, ad M. Brutum, ad  
Quintum fratrem, multorum locorum correctione illus-  
trata . . . *Paulus Manutius Aldi filius*. Ven., 1548. S.

115. **Manutius, Paulus.** In orationem Ciceronis pro P. Sextio commentarius, ad Antonium Ælium, Polæ episcopum. Venetiis, *apud Paulum Manutium*, 1559. S.

In dark blue roan, tooled with Aldine symbol. Modern binding.

*Loaned by*.....RALPH C. HARRISON.

116. **Manutius, Paulus.** Epistolarum libri XII, uno nuper addito. Eiusdem quæ præfationes appellantur. Ven., *apud Aldum*, 1580. S.

117. **Mocenicus, Philippus.** Universales institutiones ad hominum perfectionem... Venetiis, 1581. *Apud Aldum*. F.

In handsome round Roman type, on good paper, and in Aldus' best style.

*Loaned by*.....JOHN R. JARBOE.

118. **Virgilius Maro, P.** Opera vergiliana docte et familiariter exposita: docte quidem Bucolica et Georgica.... tam opera [at]que opuscula ab Jodoco Badio Ascentio. *Col.*: Impressa Venetiis per Georgium Arrivabenum, 1512. F.

The text is printed in a type that is a cross between the Roman and the Italic.

*Loaned by*.....REV. DANIEL KENDIG.

119. **Fulvius, Andreas.** Illustrium imagines. Romæ, *apud J. Mazochium*, 1517.

Curious woodcuts, after the collection of medals of Jean Mazochi.

*Loaned by*.....T. H. REARDEN.

120. **Livius Patavinus, T.** T. Liv. Pat. historicus duobis libris auctus: cum L. Flori epitome: Addito indice copio et L. Aretino de primo bello Punico ac imaginibus res gestas experimentibus. Venetiis, *per M. Sessam et P. de Rauanis*, 1520. F.

A "piracy" on Schoeffer's edition of the same work printed at Mentz, 1518.

*Loaned by* . . . . . DAVID HEWES.

121. **Pomponius Mela.** Julius Solinus. Itinerarium Antonini Aug. Vibius Sequester. . . . (on recto of first leaf). [*Colophon*.:] Impressum Florentiæ per hæredes Philippi Iuntæ anno 1526.

In Italic type; printed by the heirs of the first Philip, at Florence.

THE GIUNTI (Junte, or Zunti).—A celebrated family of printers, nearly as numerous as the Elzevirs, who practiced the art principally in Florence, then in Venice, Lyons, etc.

1. Philip, 1497-1517.
  2. Bernard, to 1531.
  3. Phillip (second), to about 1600.
  4. Lucas Antony, at Venice, from 1482 to 1537.
  8. James and heirs at Lyons, from 1520.
- Many others followed.

122. **Boccaccio, Giovanni.** Il decamerone nuovamente corretto et con diligentia stampato. [*Colophon*.:] Firenze per li heredi di Philippo di Giunta, 1527. sm Q.

A most excellent edition, difficult to obtain. Distinguished from the counterfeit edition of 1529 by the pointed "a"s, etc.

*Gift of* . . . . . MICHAEL REESE.

123. **Alciatus, Andreas.** Elenchi dictionum, quæ enodantur in libris IV de verbo. signi. . . . Lugduni, *apud hæredes Jacobi Giunta*, 1548. D.

The colophon, however, shows that the actual typographical work was done by the Marchant brothers.

124. **Ramusio, G. B., compiler.** *Navigazione et viaggi in molti luoghi. . . . In Venetia, nella stamperia de Giunti, 1554-65. 3 v. F. Illus.*

In round Roman type, printed probably by Thomas Giunta, at Venice.

125. **Theophylactus, archiepiscopus.** *Enarrationes in quatuor evangelia [Græce]. Romæ, per Ant. Bladum, 1542. F.*

Clear Greek type, unshaded. Beautiful first edition.

*Loaned by* . . . . . MECHANICS' INSTITUTE.

126. **Sallustius Crispus, C.** *La historia noovamente per Lelio Carani tradotta. . . . In Venetia, per Gio. Griffio, ad istanza di Ludouico delli Auanzi, 1556. S.*

Not printed by the celebrated Lyons printer, Sebastien Gryphius.

*Loaned by* . . . . . PROFESSOR IRVING STRINGHAM.

127. **Ptolemæus Alexandrinus, Claudius.** *La geografia gia tradotta. . . . da M. Giero. Ruscelli. . . . Nuova ed. da M. G. Malombra picorretta et purgata d'infiniti errori. . . . In Venetia, G. Ziletti, 1574. Q. Maps.*

Ruscelli's *Epositioni* (1573) is bound with above.

*Loaned by* . . . . . PROFESSOR GEORGE DAVIDSON.

128. **Cicero, M. T.** *Rhetoricorum ad Herennium libri IV . . . Venetiis, apud Dominicum Nicolinum, 1584. Tt.*

Types with "tails to 'em," used to space out the lines.

129. **Tasso, Torquato.** *La Gierusalemme liberata, con le figure di Bernardo Castello, e le annotazioni di S. Gentili e di G. Guastavini.* In Genova, *Bartoli*, 1590. Q.

Fine plates engraved in line by Jacques Franco and Augustin Caracci. In this copy the plate accompanying canto V is *not* the same as that with canto IV.

*Loaned by*.....JOS. W. WINANS.

130. **Evangelium Sanctum.** [Gospels in Arabic.] Romæ, in *typographia Medicea*, anno 1591. sm F.

With numerous excellent wood engravings by L. Pennis after Tempesta's designs.

*Loaned by*.....HORACE H. MOORE.

131. **Philoponus, Honorius.** *Nova typis transacta navigatio. Novi orbis Indiæ Occidentalis*....[no place], 1621. F.

A rare and curious work, with numerous full-page plates; does not include the plate of Columbus (dated 1622) found in some copies.

*Loaned by*.....H. H. BANCROFT.

132. **Sophocles.** *Electra, Græce et Latine*....recens. Prosper Petronius....Neapoli, *typis Felicis-Caroli Muscæ*, 1737. O.

Not noteworthy. The font of type used in headlines was not sufficient, as witness frequent use of "c" for "q"

133. **Anacreon.** *Convivialia semiiambica; (edente Jos. Spaletti).* Romæ, 1781. F.

Five preliminary leaves. The following sixteen pages of the text are ENGRAVED fac-similes of a tenth century manuscript (the Palatine codex) now in the Vatican. Beautifully printed. Critically discussed in Dibdin's *Introduction to Classics*, Vol. 1, 151.

*Loaned by*.....T. H. REARDEN.

134. **Horatius Flaccus, Q.** Opera. Parmæ, in ædibus palatinis, typis Bodonianis, 1791. F.

Of perfect execution; the choicest of all Bodoni's prints. The beauty of his types, designed and made by himself, of the ink and paper, leaves scarcely anything to be desired. One of two hundred copies. Bound by David in crushed scarlet morocco.

*Loaned by*.....JOHN R. JARBOE.

135. [Lord's Prayer.] Oratio dominica in CLV. linguas versa et exoticis characteribus plerumque expressa. Parmæ, typis Bodonianis, 1806. F.

Printed within borders on heavy hand-made linen paper.

*Loaned by*.....SAN FRANCISCO FREE PUBLIC LIBRARY.

136. **Manzoni, Alessandro.** I promessi sposi....Milano, dalla typ. Guglielmi e Redaello, 1840. 1 O.

A beautiful edition, with 450 vignettes on wood. Included is the Storia della colonna infame by the same author.

*Loaned by*.....T. H. REARDEN.

137. **Mullooly, Rev. Joseph.** Saint Clement: Pope and martyr; and his basilica in Rome. Rome, 1869. *Printed by Benedict Guerra.* 1 O. Photographs.

Recent Italian printing.

*Loaned by*.....Archbishop J. S. ALEMANY.

138. **Petrarca, F.** Le rime. Venezia, Ferd. Organia edid. 1879. 2 v. in 1. Size (outside measurement), 2 1/2 x 1 3/4 in.

Actual individual types. With diminutive illustrations.

*Loaned by*.....T. H. REARDEN.

## FRANCE.

139. **Plato.** Opera a Marsilio Ficino traducta . . . [Parisiis] Venundantur ab Joanne Paruo et Jodoco Badio . . . 1518. F.

Clean copy, nicely printed. Engraved title page with first picture of the printing press. A rare edition.

*Loaned by* . . . . . Bishop WILLIAM INGRAHAM KIP.

140. **Plutarchus.** Plutarchi Cheronei et Æmilii Probi: illustrium virorum vite cum suo indice diligenter recognite. Venundantur Parrhisiis in vico scti Jacobi sub signo lillii aurei. [*At the end:*] In chalcographia Nicolai de Pratis, 1521. F.

Curious title page in red and black, with plate of Jehan Petit (the famous binder?).

141. **Sophocles.** Sophoclis tragœdiæ septem. Lutetiæ, *apud Sim. Colinaum*, 1528. O.

Title, text, and colophon in Greek. A very rare and little known edition; said to be the first complete Greek book published in France. Greek printing occurs in Badius' Plato of 1518, and other works of earlier date.

*Loaned by* . . . . . RALPH C. HARRISON.

142. **New Testament.** [Græce]. In Lutetia ton Paresion, *para Simoni toi Kolinaio*, 1534. S.

Simon de Colines, the associate of Henri (First) Estienne, whose widow he married, published numerous works "remarkable for beauty of paper, elegance of types," etc.

*Loaned by* . . . . . G. W. PERCY.

143. **Augustinus, Aurelius, Saint.** Liber de perfectione justitiæ contra Celestium [and other tracts]. Parisiis, *apud Johannem Roigny* . . . 1534. T.

Clear type; marginal references. John de Roigny was the son-in-law of Badius, and assumed his father's mark.



144. **Eusebius Pamphilus.** Ecclesiasticæ historiæ libri X....  
Lutetiæ, *ex off. R. Stephani*, 1544. F.

Original edition. The first book printed with the beautiful Greek types of Gar-  
amond, designed by the Cretan calligrapher Ange Vergèce. Didot says that the  
printed page resembles in a marked degree the most beautiful Byzantine manu-  
scripts.

*Loaned by*.....JOHN R. JARBOE.

145. **Poetæ Græci** principes heroici carminis, et alii nonnulli....  
fragmenta aliorum.....Anno 1566, excud. Henricus  
Stephanus....2 v. F.

One of the handsomest editions of the famous scholar and printer.  
It is preëminently a scholar's edition, with uncorrected text; corrections being  
placed in the margins. It "bristles with innumerable ligatures."

146. **Memorabilis et perinde stupenda de crudeli Moscovitarum**  
expeditione narratio, è Germanico in Latinum con-  
versa. Duaci, *Jacobus Boscardus*....1563. 6 pp. O.

Exact fac-simile of the contemporary account published at Douay. The first  
news sheet.

*Loaned by*.....WILLIAM D. ARMES.

147. **New Testament of Jesus Christ**, translated faithfully into  
English out of the authentical Latin, according to the  
best corrected copies of the same....In the English  
College of Rhemes....Rhemes, *John Fagny*, 1582.  
sm Q.

First edition of the English Romanist version.

*Loaned by*.....S. F. FREE PUBLIC LIBRARY.

148. **Apuleius.** Les métamorphoses; ou, l'asne d'or....(trad. par  
J. de Montlyard), Paris, *S. Thiboust*, 1631. Thick D.

Curious plates by Crispin de Pas.

149. **Ovidius Naso, P.** Les métamorphoses trad. en prose fran-  
çoise . . . [par Nic. Renouard]. Paris, chez P. Billaine,  
1637. F.

Though in the second edition, the plates by Briot, Saulte, Matheus, etc., are  
beautifully clear.

*Loaned by* . . . . . DAVID HEWES.

150. **Gomberville, Marin Le Roy de.** La doctrine des moeurs,  
tirée de la philosophie des stoïques . . . Paris, Louys  
Sevestre, 1646. F.

Plates engraved by Pierre Daret.

*Loaned by* . . . . . General R. W. KIRKHAM.

151. **Voltaire, F. M. Arouet de.** La Henriade, poème épique.  
Londres, 1728. Q. Illustrations.

One of the earliest and most successful "subscription" books, netting the author  
150,000 francs.

*Loaned by* . . . . . JOHN R. JARBOE.

152. **Voltaire, F. M. Arouet de.** La Henriade . . . . Londres,  
1741. Q.

Numerous illustrations and vignettes engraved by Tardieu, Poilly, Desplaces,  
Dupuis, and others.

*Loaned by* . . . . . JOHN R. JARBOE.

153. **Phædrus.** Fabularum Æsopiarum libri V. ad optimas quasque  
editiones emend. . . . Parisiis, apud Coustelier [typis G.  
F. Quillau], 1742. D.

Although the text is incorrect, the work is nicely printed in clear type, with  
small copper plates.

*Loaned by* . . . . . RALPH C. HARRISON.

154. **Sully, Maximilien de Bethune, Duc de.** *Ses mémoires...*  
Londres (Paris), 1745. 3 v. Q.

With Odieuvre's portraits.

*Loaned by*..... JOHN R. JARBOE.

155. **Racine, Jean.** *Oeuvres.* Paris, *la société des libraires*, 1760.  
3v. Q. Illustrations after Jacques de Sève.

First French edition noteworthy for its print, paper, etc.

*Loaned by*..... MRS. JOHN B. FELTON.

156. **Corneille, Pierre.** Théâtre, avec des commentaires [de Voltaire] et autres morceaux intéressans. Nouvelle éd.,  
augm. Genève, 1774. 7 v. Q.

Printed within borders, with copper plates engraved after Gravelot, etc., by Le Mire. An edition once regarded as the best.

*Gift of*..... F. L. A. PIOCHE.

157. **Porte-feuille d'un talon rouge.** Contenant des anecdotes  
galantes et secrettes de la cour de France. Paris, *de l'imprimerie du Comte de Paradès*, 178-. D. 42 pp.

Rare piece; a violent invective against Marie Antoinette. Finely bound in three-quarters crushed maroon morocco.

*Loaned by*..... DOXEY AND CO.

158. **Longus.** [Pastoralia.] Parisiis, *excud. P. Didot l'aîné*, 1802. F.

Most elegant Greek types, in shape and shading; without accents. Nine engravings after Gérard and Prud'hon.

*Loaned by*..... T. H. REARDEN.

159. **Rabelais, François.** Oeuvres. Edition variorum, augmentée de pièces inédites. . . . Paris, *Dalibon (de l'imprimerie de J. Didot l'aîné)*, 1823-1826. 9 v. O.

Pretty edition, ornamented with portraits, and vignettes after Devéria, and 120 grotesque woodcuts.

*Loaned by* . . . . . Mrs. JOHN B. FELTON.

160. **Livre d'heures**, complet en Latin et en Français. . . . Paris, *Adolphe Delahays*, [1850?] T.

Finely printed within encadrements, floriated and containing a great number of various emblems; full-page plates engraved by Goutière after Overbeck.

*Loaned by* . . . . . Miss MARY A. GRAHAM.

161. **Horatius Flaccus, Q.** Opera cum novo commentario ad modum J. Bond. Parisiis, *Didot*, 1855. T.

Charming edition, printed within red lines. Vignettes by Barrias. Photographic views. Bound by Smeers in whole purple morocco extra; edges gilt over marbling.

*Gift of* . . . . . F. L. A. PIOCHE.

162. **Virgilius Maro, P.** Carmina omnia; perpetuo commentario J. Bond, explicuit Fr. Dubner. Parisiis, *Didot*, 1858. T.

Printed in diamond type within red lines. Called the "Elzevirian edition." Illustrated with photographs after designs by Barrias. Bound by Smeers in polished purple levant morocco; edges gilt over marbling.

*Gift of* . . . . . F. L. A. PIOCHE.

163. **Anacreon.** Odæ. Avec 54 compositions par Girodet. Traduction d' A. Firmin Didot. Paris, *Didot*, 1864. T.

Photographs after Girodet's charming designs; title page and culs-de-lampe after Catenacci. Finely bound by L. Smeers in red morocco extra; edges gilt over marbling.

*Gift of* . . . . . F. L. A. PIOCHE.

164. **Missale Romanum** ex decreto sacrosancti Concilii Tridentini restitutum S. Pii V. pontif. max., jussu editum Clementis VIII. et Urbani VIII....Turonibus, *A. Mame*, 1861. F.

Handsomely printed in red and black, with fine full-page wood cuts, and numerous smaller illustrations. Elegantly bound in red morocco, full gilt, with appropriate toolings. Red edges, stamped with crosses.

*Loaned by*.....Archbishop J. S. ALEMANY.

165. **Voltaire, F. M. Arouet de.** *La Pucelle d'Orléans.* Ed. ornée de copies des figures gravées par Duplessis Berthault. Paris, *Leclère*, 1865. 2 v. O.

One of fifteen copies on China paper. Handsomely bound by Canapé in crushed crimson morocco. Uncut.

*Loaned by*.....JOHN R. JARBOE.

166. **Nouveau Testament** selon le vulgate, traduit en Français .....par l'abbé J. B. Glaire....Edition de luxe. Paris, *Didot*, 1866. Q.

Unevenly printed in brown ink, but adorned in the Italian renaissance style with exquisite miniatures (many full-page) after designs of the old masters and manuscripts. Intricate and beautiful borders.

*Gift of*.....F. L. A. PIOCHE.

167. **La Bruyère, Jean de.** *Les caractères.* Tours, *A. Mame et fils*, 1867. Q.

Beautifully printed on fine paper, with portrait of the author and 17 illustrations, on India paper, etched by V. Foulquier.

*Gift of*.....F. L. A. PIOCHE.

168. **Apuleius.** L'âne d'or. Traduction de Savalète.... Gravures dessinées par A. Racinet et P. Bénard. Paris, *Didot*, 1872. O.

Printed within dentelle borders. Bound by Hammond, in straight grained deep red morocco, full gilt.

*Loaned by*.....JOHN R. JARBOE.

169. **Evangiles, Les Saints;** traduction tirée des œuvres de Bos-suet, par M. H. Wallon....Paris, *Hachette*, 1873. 2 v. F.

One hundred and twenty-eight large etchings after Alexandre Bida; handsome borders. One of the most sumptuous works of modern times. It obtained the grand diploma of honor at the Vienna Exhibition of 1873.

*Loaned by*.....WILLIAM NORRIS.

170. **Tertiault, F.** Les amoureux du livre, sonnets d'un biblio-phile, fantaisies....16 eaux-fortes de Jules Chevrier. Paris, *A. Claudin*, 1877. O.

*Loaned by*.....JOS. W. WINANS.

171. **Puydt, Emile de.** Les orchidées: histoire iconographique, organographie, classification, géographie....avec une revue descriptive des espèces cultivées en Europe. Paris, *Rothschild*, 1880. Q.

With numerous illustrations, fifty being in color. Richly bound in crimson morocco extra by J. B. McIntyre.

*Loaned by*.....WILLIAM ALVORD.

172. **Goethe, J. W. von.** Faust. Préface et traduction de H. Blaze de Bury...Paris, *Quantin*, 1880. sm F. Large paper.

Printed in Quantin's best style on heavy paper, with eleven splendid etchings by A. Lalauze, and numerous head and tail pieces on wood by Méaulle.

173. **Livre (Le);** revue du monde littéraire . . . Bibliographie retrospective, 1<sup>e</sup>-3<sup>e</sup> année. Paris, *Quantin*, 1880-1882. 3 v. Q.

Portraits of famous printers, binders, specimens of printing, etc.

*Loaned by* . . . . . MERCANTILE LIBRARY.

174. **Uzanne, Octave.** L'éventail. Illus. de Paul Avril. Paris, *Quantin*, 1882. 1 O.

Beautifully printed, with clever designs in color, similar to his "L'ombrelle." One of the numerous modern French publications for the bibliophile. Handsomely bound in crushed crimson morocco.

*Loaned by* . . . . . MRS. GEORGE HEARST.

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ENGLAND.

175. **Dictes and Sayings of the Philosophers.** London, *E. Stock*, 1877. Q.

Fac-simile reproduction of the first book printed in England by Caxton, 1477.

*Loaned by* . . . . . JOS. W. WINANS.

176. **Henry VII.** Statutes of; in exact fac-simile, from the very rare original [of] 1489 . . . London, 1869. Q.

Earliest known volume of *printed* English statutes, printed by Caxton. This fac-simile is very well executed.

*Loaned by* . . . . . JOHN R. JARBOE.

177. **Rastell, John.** Pastyme of people. The cronycles of dyuers realmys and most specyally of the realm of England, breuely compyled and empynted in chepeside.... 1529. [New edition by T. F. Dibdin].... London, *Rivingtons*, 1811. Q.

Of the original edition only three perfect copies are known.

*Loaned by*..... Mrs. GEORGE HEARST.

178. **Modus tenendi curiam baronis.** [*End of colophon.*] Impressnm Londini.... per me *Rob. Redman*, 1533.... T.

Printed about the date of Pynson's death, by one of the best English printers of the time.

*Loaned by*..... LAW LIBRARY ASSOCIATION.

179. **Erasmus Roterodamus, Desiderius.** [Paraphrase upon the newe Testamente. London, by *Edw. Whytchurch*, 1548.] Q. Title page wanting.

This commentary, the translation of which was executed by Udall, Coverdale, Olde, and Coxe, was appointed by Henry VIII to be placed in all the English churches.

*Loaned by*..... J. H. WYTHE.

180. **Cronicle (A)** of yeres frome the begynnyng of the worlde, wherein ye shal fynde the names of all the kynges, of Englande, of the mayres and shyreffes of the cytie of London.... London, *Wyllyam Powell*, 1552. T.

Fac-simile reprint (one hundred copies) of a rare chronicle mentioning, among other events, the invention of printing.

*Loaned by*..... Prof. IRVING STRINGHAM.

181. **Gower, John.** De confessione amantis. Impr. at London.. by *Thomas Berthelette*, 1554. F.

Black letter. Contemporary binding.

*Loaned by*..... RALPH C. HARRISON.



182. **Glanvil, B., *Bartholomæus Anglicus*.** Batman uppon Bartholome his booke de proprietatibus rerum. Newly corrected, enlarged, and amended . . . 1582. London, *Thomas East.* sm F.

A celebrated and very popular work of the sixteenth century, very useful to the Shakespearian student. Dr. Nicholson remarks (*Athenæum*, July 26, 1884): "Batman was not the translator, but the copier of the translation made by John Trevisa in 1397."

*Loaned by* . . . . . RALPH C. HARRISON.

183. **Bible.** [Genevan version.] Imprinted at London by the deputies of Christopher Barker . . . 1589. Q.

Black letter; with marginal notes in Roman type. The Genevan is the version often referred to as the "Breeches Bible," although this rendering was used long before, by Wiclif.

*Loaned by* . . . . . S. S. MERRILL.

184. **Lavves** and actes of Parliament maid be King James the First and his successors, kinges of Scotland . . . Edinburgh, *imprented be R. Waldegraue, prenter, 1597.* Q.

About the earliest true Scotch printing appeared in 1536.

*Loaned by* . . . . . Gen. R. W. KIRKHAM.

185. **Shakespeare, William.** A midsommer nights dreame. As it hath beene sundry times publickely acted by the Right Honourable, the Lord Chamberlaine his seruants . . . London, *for Thomas Fisher* . . . 1600.

The first quarto edition; Griggs's photolithographic fac-simile, 1880.

*Loaned by* . . . . . SAN FRANCISCO FREE PUBLIC LIBRARY.

186. **James I, king of England.** *Basilikon doron; or, his Maiesties instructions to his dearest sonne Henrie the Prince.* London, *impr. by R. Field for J. Norton*, 1603. S.

Frontispiece by Vaughan.

*Loaned by* . . . . . Mrs. M. A. KEENEY.

187. **Bible;** that is the Holy Scriptures contained in the Old and New Testament. Translated according to the Ebrew and Greeke . . . London, *Robert Barker*, 1606. sm Q. Woodcuts.

Genevan, or Breeches Bible. The expression for which this version is noted occurs in a much earlier book, namely, Caxton's Golden Legend, published 1503; and see note to No. 183.

*Loaned by* . . . . . ODD FELLOWS' LIBRARY.

188. **Dekker, Thomas.** *Belman of London: bringing to light the most notorious villanies that are now practised in the kingdome . . .* Printed at London *for Nathaniel But-ter*, 1608. sq O.

The title page is very finely fac-similed by Harris, by the pen.

*Loaned by* . . . . . RALPH C. HARRISON.

189. **Lylie, John.** *Euphues and his England . . .* London, *J. Beale for J. Parker*, 1623. sq O. Black letter.

*Loaned by* . . . . . JOHN R. JARBOE.

190. **Shakespeare, W.** *Comedies, histories, & tragedies.* Published according to the true originall copies. London, *Isaac Iaggard and Ed. Blount*, 1623. F.

Fac-simile reprint of the very rare first folio edition, reproduced by photo-lithography in 1865 under the superintendence of Howard Stannton.

191. **Bible.** Holy Bible, containing the Old Testament and the New: newly translated out of the originall tongues.... London, *B. Norton and J. Bill*.... 1625. smQ. Woodcut frontispiece. Black letter. — —

King James', or the royal, version was published in folio first in 1611; in quarto in 1612.

192. **Shakespeare, William.** Comedies, histories, and tragedies, published according to the true originall copies. London, *Tho. Cotes, for Robert Allot*, 1632. F.

The original second folio impression.

*Loaned by*..... A. A. COHEN.

193. **Aleman, Mateo.** The Rogue; or, the life of Guzman de Alfarache.... To which is added the tragi-comedy of Calisto and Melibea.... London, *pr. by R. B. for Robert Allot*, 1634. F.

Owned by Charles II, when Prince of Wales. With plumed crown and motto on the covers.

*Loaned by*..... JOHN R. JARBOE.

194. **Eikon Basilike.** The povrtraictvre of his sacred Majesty in his solitudes and sufferings.... [No place nor printer.] 1648. S. Frontispiece by Marshall.

Had this work, of which fifty editions were published in 1648-9, been issued one week earlier in the first instance, "it might have preserved" the life of Charles I, its reputed author.

*Loaned by*..... CHARLES W. BANKS.

195. **Milton, John.** Defensio pro populo Anglicano.... Londini, *typis Du Guardianis*, 1651. sq O.

"The best apology that was ever offered for bringing kings to the block."—WAR-  
TON. There is another edition of the same year in 16mo form.

*Loaned by*..... JOHN R. JARBOE.

196. **Charles II.** By the King. A proclamation for calling in, and suppressing of two books written by John Milton; the one intituled, *Johannis Miltoni Angli Pro populo Angelicano defensio*....[*At the end.*] Given at our Court at Whitehall the thirteenth day of August, 1660. London, *John Bill and C. Barker*, 1660. Original copy: two sheets. obl Q.

*Loaned by*..... A. A. COHEN.

197. **Hobbes, Thomas, of Malmesbury.** *Leviathan*.... London, 1651. F.

First edition; frontispiece by Faithorne.

*Loaned by*..... JOHN R. JARBOE.

198. **Luther, Martin.** *Colloquia mensalia: or divine discourses at his table*.... Collected.... by Dr. A. Lauterbach.... Translated.... by Captain Henrie Bell. London, *W. Du Gard*, 1652. F.

The history of this book is as remarkable as its contents. See the Retrospective Review, Vol. 5.

*Loaned by*..... REV. DANIEL KENDIG.

199. **Hooke, R.** *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses*.... London, *J. Martyn and J. Allestry, printers to the Royal Society*, 1665. F. Plates.

"A most excellent piece, and of which I am very proud."—PEPYS' DIARY.

*Loaned by*..... CHARLES W. BANKS.

200. **Aesopus.** Aesopics, or a second collection of fables paraphrased in verse....by John Ogilby....London, *T. Roycroft*, 1668. 2 v. F.

The edition of 1668, like that of 1665, is very fine, and includes Hollar's plates.

*Loaned by*.....Gen. R. W. KIRKHAM.

201. **Penn, William.** Truth exalted in a short, but sure, testimony against all those religions, faiths, and worships that have been formed and followed in the darkness of Apostacy....London, 1671. 20 pp.

With this are other curious tracts relating to the persecution in England of the Quakers, dated 1670 and 1671.

*Loaned by*.....JAMES H. KING.

202. **Certain sermons** or homilies appointed to be read in churches in the time of Queen Elizabeth,....and now thought fit to be reprinted....London, *pr. by T. R. for S. Mearne*....1676. F.

An early *reprint* in several styles of black letter, or narrow Gothic type.

*Loaned by*.....Rev. DANIEL KENDIG.

203. **Bunyan, John.** Pilgrim's progress from this world to that which is to come: delivered under the similitude of a dream....London, *N. Ponder*, 1678-84. O. Woodcuts.

Fac-simile reprint (by E. Stock, 1875) of the very rare first edition.

*Loaned by*.....WILLIAM D. ARMES.

204. **Dryden, John.** Comedies, tragedies, and operas....Now first collected....London, *Tonson*, 1701. 2 v. F.

Excessively rare first collected edition, published the year after the author's decease.

*Loaned by*.....Mrs. JOHN B. FELTON.

205. **De Foe, Daniel.** The life and surprising adventures of Robinson Crusoe, of York, mariner. London, *W. Taylor*, 1719-20. 3 v. O. Vol. 1 in 3d ed.; vol. 2-3 in 1st ed.

*Loaned by*.....JOHN R. JARBOE.

206. **Moore, Edward.** Fables for the female sex. London, *pr. for R. Francklin*, 1744. O.

Printed on laid paper. With F. Hayman's plates engraved by Ravenet.

*Loaned by*.....CHARLES W. BANKS.

207. **Cæsar, C. J.** Commentaries translated into English: to which is prefixed a discourse concerning the Roman art of war. By W. Duncan. London, *Dodsley*, 1753. F.

With the same plates as those in Clarke's sumptuous edition of 1712.

*Loaned by*.....Prof. GEORGE DAVIDSON.

208. **Milton, John.** Paradise lost. A poem in twelve books. From the text of T. Newton, D.D. Birmingham, *John Baskerville*, 1759. sq O. Portrait by Miller.

*Loaned by*.....Rev. DANIEL KENDIG.

209. **Milton, John.** *Paradise regain'd.* A poem, in four books. To which is added *Samson Agonistes*: and poems upon several occasions. From the text of T. Newton, D.D. Birmingham, *John Baskerville*, 1760. 1 O.

Considerably trimmed.

*Loaned by*.....REV. DANIEL KENDIG.

210. **Terentius Afer, P.** *Comœdiæ.* Birmingham, *Baskerville*, 1772. Q.

Baskerville was the first to manufacture vellum paper. His types were not the ordinary imported Dutch types, but were made by himself, as also were his ink, presses, molds, and all other apparatus.

*Loaned by*.....T. H. REARDEN.

211. **Catulli, Tibulli, Propertii opera.** Birminghamæ, *typis I. Baskerville*, 1772. Q.

*Loaned by*.....T. H. REARDEN.

212. **Shaftesbury, A. A. Cooper, Earl of.** *Characteristicks of men, manners, opinions, times.* Birmingham, 1773. 3 v. O.

Baskerville's beautiful edition, with portrait and vignettes by Gribelin.

*Loaned by*.....JOHN R. JARBOE.

213. **Tooke, Andrew.** *Pantheon*, representing the fabulous histories of the heathen gods....22d ed. London, *Bathurst, etc.*, 1767. S.

A school book of the eighteenth century, illustrated with excellent copper plates. This, if nothing else, seems to show the desuetude into which wood engraving had fallen previous to Bewick's time.

*Loaned by*.....G. W. PERCY.

214. **Clarendon, Hon. Hugh.** New and authentic history of England....to the close of....1768....London, *J. Cooke*; [n. d.] 2v. Q.

Very rare work. Numerous full page copper plates.

*Loaned by*.....JOS. W. WINANS.

215. **Virgilius Maro, P.** *Bucolica Georgica et Æneis.* Ex ed. P. Burmanni. Glasguae, *excud. Andreas Foulis*, 1778. 2v. in 1. F.

*Not* the Andrew Foulis, brother of Robert, but a descendant, who, however, used the elder's types. A beautiful edition in large clear characters.

216. **Burns, Robert.** Poems, chiefly in the Scottish dialect. Kilmarnock, 1869. 4v. O.

A fac-simile reprint of the rare Kilmarnock edition of 1786.

*Loaned by*.....MRS. JOHN B. FELTON.

217. **Milton, John.** Poetical works. With a life of the author by William Haley. London, *pr. by W. Bulmer and Co. for Boydell and Nicol, from types of W. Martin*, 1794-7. 3v. F. With Westall's plates.

*Loaned by*.....DOXEY AND CO.

218. **Walpole, Horace, fourth Earl of Orford.** Works. [Ed. by Rob. Berry.] London, *Robinson and Edwards*, 1798. 5v. Q.

Fine plates of noted personages and places engraved in various styles by a large number of engravers. The portraits of painters and engravers in general are very inferior to those in following:



219. ———. Anecdotes of Painting in England...With additions by Rev. James Dallaway. London, *Shakespeare press, W. Nicol*, 1826-28. 5 v. 1 O. [The fifth edition.]

Very fine plates of painters and engravers by Robinson, Finden, Worthington, Thomson, Freeman, Skelton, Englehart, and others. Printing very clear.

*Gift of*.....HENRY D. BACON.

220. **Chap Books.** Two volumes of chap books, published at Glasgow. With many curious woodcuts.

*Loaned by*.....JOS. W. WINANS.

221. **Mabinogion (The)**....with an English translation and notes by Lady C. E. Guest. Llandovery, *W. Rees*, 1839-49. 3v. O.

Half fawn morocco binding by Chatelin; back appropriately ornamented with harps.

*Loaned by*.....T. H. REARDEN.

222. **Curiosities of Street Literature**, comprising "cocks" or "catchpennies"....street drolleries, broadsides....dying confessions....London, *Reeves and Turner*, 1871. Q.

Chap book literature.

*Loaned by*.....MRS. JOHN B. FELTON.

223. **Hindley, Charles.** Life and times of James Catnach, late of Seven Dials, ballad monger. London, *Reeves and Turner*, 1878. O.

Numerous curious woodcuts.

*Loaned by*.....JOHN R. JARBOE.

224. **Homerus.** Opera omnia; ex recens....S. Clarkii, cura J. A. Ernesti. Glasguæ, *excud. A. Duncan*, 1814. 5v. O.

With proof plates (before letters) of Flaxman's designs. Formerly in the famous collection of Yéméniz.

*Loaned by*.....T. H. REARDEN.

225. **Spence, Joseph.** Anecdotes, observations, and characters of books and men....Published....by S. W. Singer. London, *Carpenter*, 1820. F.

One of fifty copies on largest paper, with about one hundred inserted plates.

*Loaned by*.....RALPH C. HARRISON.

226. **Dante Alighieri.** La divina commedia. Londra, *presso G. Corroll a spesi di G. Pickering*, 1822. 2 v. Fe.

On China paper; one of twenty-five copies. Bound in red silk. This is one of Pickering's works, over which (it is said) the printers became blind.

*Loaned by*.....CHARLES BALDWIN.

227. **Petrarca, F.** Le rime. Londra, *presso C. Corroll a spesi di G. Pickering*, 1822. Fe.

*Loaned by*.....T. H. REARDEN.

228. **British Poets.** [Aldine edition.] London, *Pickering*, 1830-51. 53 v. S.

A choice specimen of Whittingham's press. Bound by Riviere in tree calf, extra full gilt.

*Gift of*.....HENRY D. BACON.

229. **Book of Common Prayer**, with the Psalms of David....  
London, *Pickering*, 1853. D.

Printed by Whittingham, within borders, from the designs of Dürer, Holbein,  
and those in Queen Elizabeth's prayer-book.

*Loaned by*.....WILLIAM NORRIS.

230. **Johnson, John**, *printer*. *Typographia*; or the printers'  
instructor, including an account of the origin of print-  
ing.... London, 1824. 2 v. O. Bound in tree calf.

One of the very few largest paper copies called the "Roxburghe copies."

*Loaned by*.....RALPH C. HARRISON.

231. **Donne, Rev. John**. Works. With a memoir of his life by  
Henry Alford. London, *Parker*, 1839. 6 v. O.

Bound by Clarke and Bedford in tree calf, full hand tooled.

*Gift of*.....HENRY D. BACON.

232. **Book of Common Prayer**, and administration of the sacra-  
ments.... London, *Murray*, 1845. 1 O.

Illuminated and illustrated with engravings from great painters. Printed on  
tinted paper within ornamental borders and red lines.

*Loaned by*.....G. A. EASTON.

233. **Goldsmith, Oliver**. Poetical works.... With a biographical  
memoir and notes.... Ed. by Bolton Corney. London,  
*Longmans*, 1846. O.

Printed on glazed or enameled paper. Illustrated with wood engravings from  
the designs of Cope, Creswick, and other members of the Etching Club.

*Loaned by*.....W. C. GIBBS.

234. **Stirling—Maxwell, Sir William.** Annals of the artists of Spain. London, *J. Ollivier*, 1848. 3 v. O.

Beautifully printed within rulings; with portraits engraved by Adlard. Bound by Riviere in tree calf.

*Gift of*.....HENRY D. BACON.

235. **Watts, Alaric A.** Lyrics of the heart, and other poems, with forty-one line engravings after Stothard, Westall, Etty, Leslie [etc.]. London, *Longmans*, 1851. O.

Printed and embellished uniformly with Rogers' Italy and Poems, but did not meet with the same success as the latter.

*Loaned by*.....EDWARD R. TAYLOR.

236. **Horatius Flaccus, Q.** Opera. Cura H. H. Milman. Londini, *Murray*, 1853. O.

Nicely printed within borders, with numerous choice wood engravings.

*Loaned by*.....JOS. W. WINANS.

237. **Shakespeare, W.** Works. The text formed from a new collation of the early editions....by J. O. Halliwell. Illustrations and wood engravings by F. W. Fairholt. London, *C. and J. Adlard*, 1853-65. 16 v. F.

A magnificent specimen of typography. Only one hundred and fifty copies printed.

*Loaned by*.....MRS. JOHN B. FELTON.

238. **Sotheby, S. Leigh.** Ramblings in the elucidation of the autograph of Milton. London, *pr. by T. Richards*, 1861. F.

With fac-simile autographs, sonnets, etc., by the electro-printing block process.

*Loaned by*.....MRS. GEORGE HEARST.

239. **Dibdin, Rev. T. F.** *Bibliomania; or book-madness.* The first edition. Privately reprinted for the Club of Odd Sticks. 1864. Q.

Large paper; one of forty copies.

*Gift of*.....F. L. A. PIOCHE.

240. **New Testament.** English hexapla.... London, *Bagster*, [n. d.] Q.

The Greek characters were cut in imitation of the script of Richard Porson.

241. **Gilbert, Josiah.** *Cadore, or Titian's country.* London, *Longmans*, 1869. Q. Illustrations.

Good specimen of Spottiswoode print.

*Loaned by*.....JOS W. WINANS.

242. **Ruskin, John.** *Works.* Vols. I-XI. *George Allen*, Sunnyside, Orpington, Kent. 1871-80. 11 v. O. *Illus.*

Author's edition, manufactured according to instructions of Ruskin. Nicely printed upon tinted paper. Bound in full purple calf, blind-tooled, gilt edges, by Mansell.

243. **Gilchrist, Alex.** *Life of William Blake, with selections from his poems and other writings.* New....ed.... London, *Macmillan*, 1880. 2 v. O. India paper plates, in photo-intaglio.

Blake was his own engraver, printer, colorist, and publisher. His works do not come in the category of true printing, since the letter press was engraved.

244. **Seguin, L. G.** Rural England....With illustrations from designs by Millais, Small, Green, Pettie, Barnard [etc.]....London, *Strahan*, [1881]. F.

Bound in full vellum with overlayings of red and blue. Printed on laid paper. India paper plates.

*Loaned by*.....HORACE H. MOORE.

245. **Wilde, Oscar.** Poems. 4th ed. London, *Bogue*, 1882. O.

Good specimen of the Chiswick press. Presentation copy. "For the Bohemian Club of San Francisco, with the compliments of the author, in memory of their courtesy and hospitality." Vellum binding, extra gilt with floral designs.

*Loaned by*.....BOHEMIAN CLUB.

246. **Woodhead, G. Sims.** Practical pathology: a manual.... Phila., *Lea*, 1884. O.

Printed at Edinburgh, by Scott and Ferguson, and Burness and Company. With histological illustrations in colors printed with the text.

*Loaned by*.....J. H. WYTHE.

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## SPAIN.

247. **Gomez Miedes, Bernardino.** La historia del muy alto invencible rey Don Iayme de Aragon....el conquistador....Valencia, *Pedro de Huete*, 1584. Q.

This Spanish translation is even a much rarer work than the Latin original of 1582. Bound in scarlet morocco, extra tooled. Design fair, but bunglingly executed. Edges gauffered.

*Loaned by*.....MRS. ALPHONSE PINART.

248. **Gonzalez de Mendoza, Juan.** Historia de las cosas mas notables, ritos y costu[m]bres del gran reyno de la China . . . . En Medina del Campo, *por Sa[n]tiago del Canto*, 1595. S.

The first European book in which Chinese characters (written, not printed) appeared. This edition is probably the third.

*Loaned by* . . . . . JOHN R. JARBOE.

249. **Villagra, Capitan Gaspar de.** Historia de la Nueva Mexico . . . . Alcala, *por Luys Martinez Grande*, 1610. S.

This poem is valued not only for its rarity, but also because its author was one of the conquerors.

*Loaned by* . . . . . H. H. BANCROFT.

250. **Solorzano Pereira, Juan de.** Emblemata centum, regio politica. Æneis laminis affabre cælata, vividisque, et limatis carminibus explicata, et singularibus commentariis affatim illustrata . . . [Madrid, 1653.] F.

Curious coppers.

*Loaned by* . . . . . WILLIAM D. ARMES.

251. **Calderon de la Barca, Pedro.** Autos sacramentales, alegoricos, y historiales . . . Madrid, *M. Ruiz de Murga*, 1717. 6v. O.

An early edition of the Autos, the first having appeared in 1677.

*Loaned by* . . . . . E. J. MOLERA.

252. **Velazquez de Velasco, L. J.** Ensayo sobre los alphabetos de las letras desconocidas.... Publ. de orden de la academia [real de la historia]. Madrid, *A. Sanz*, 1752. Q.

Twenty plates.

*Loaned by*.....E. J. MOLERA.

253. **Cervantes Saavedra, Miguel.** El ingenioso hidalgo Don Quixote de la Mancha.... Nueva ed. corr. por la real academia española. Madrid, *J. Ibarra*, 1780. 4 v. Q.

"This edition is a true chef-d'œuvre of printing."—BRUNET.

Plates are by the best Spanish artists.

*Loaned by*.....T. H. REARDEN.

254. **Torio de la Riva y Herrera, T.** Arte de escribir por reglos y con muestras.... Madrid, *Ibarra*, 1798. Q.

Ibarra was "the prince of Spanish printers," his Sallust of 1772 being considered a masterpiece.

*Loaned by*.....E. J. MOLERA.

255. **Cervantes Saavedra, Miguel.** El ingenioso hidalgo Don Quixote de la Mancha, nueva ed....por J. A. Pellicer. Madrid, 1797-8. 5 v. O.

One of the best editions in Spanish. Curious plates engraved by Duños, Tejada, etc.

*Loaned by*.....T. H. REARDEN.

256. **Verdaguer, Mossen Jascinto.** La Atlantida; poema.... Barcelona, *estampa de Jaume Jepús*, 1878. O.

Fine specimen of Spanish printing. Everything, both type and paper, was made especially for this edition. Paper is hand made, containing "Atlantida," etc., as water-mark.

*Loaned by*.....E. J. MOLERA.



257. **Gil y Maestre, A., and Cortazar, D. de.** Historia....de iluminacion en las minas....Madrid, *Aribau y Ca.*, 1880. sm Q.

A good specimen of modern Spanish printing. Illustrations; some colored.

*Loaned by*.....E. J. MOLERA.

### AMERICA.

258. [**Fernandez, Benedictus.**] Doctrina cristiana....Impressa en Mexico por mandado del Reverendissimo señor Don fray Juan zumarraga: primer Obpo de Mexico. 1546. sq O.

Excessively rare, and in fine condition. Printed (probably by Juan Pablos Lombardo) in Gothic type, ninety-nine leaves, single column. Woodcut frontispiece. In yellow morocco, by Jenkins and Cecil.

*Loaned by*..... H. H. BANCROFT.

NOTE ON MEXICAN PRINTING.—The earliest printing in America was done in Mexico, and the first book was possibly the "Escala espiritual" of 1536. Joannes Paulus Brixianus, the printer of the "Ordinationes" (1549), (cited by Brunet, Graesse, and others), styles himself "typographus primus in hac magna civitate Mexici." HARRISSE (Bibl. Amer. vetus., pp. 373, 433) denies the existence of an "Ordinationes" in Latin of 1549, which passed for some years as the first American printed book. The first work, now extant, is the Manual de Adultos, printed in 1540 by Juan Cromberger.

259. [**Puga, Vasco de, editor.** Cedulario.] Philippus Secundus.. Provisiones, cédulas, instrumentos de su Magestad.... 1525-1563. En Mexico, en casa de Pedro Ocharte, 1563. F. 218 leaves. Black letter.

One of the earliest collections of laws printed in America.

*Loaned by*..... H. H. BANCROFT.

260. **Bulla** confirmationis et novæ concessionis privilegiorum omnium ordinum Mendicantium.... Mexici, *apud A. de Spinosa*, 1568. O. 18 leaves. Woodcut frontispiece.

*Loaned by*.....H. H. BANCROFT.

261. **Molina, Alonso de.** Vocabulario en lengua castellana y mexicana....En Mexico, *en casa de A. de Spinosa*, 1571. F.

One of the rarest of books, and one of the earliest printed in America. Cited by Thomas in his History.

*Loaned by*.....H. H. BANCROFT.

262. **Palou, Francisco.** Relacion historica de la vida y apostolicas tareas del P. Fray Junipero Serra.... Mexico, *Zúñiga*, 1787. Q.

Portrait of Serra, and early map of California.

*Loaned by*.....H. H. BANCROFT.

263. **Massachuset psalter:** or, Psalms of David with the Gospel according to John, in columns of Indian and English, .... Boston, N. E., *pr. by B. Green and J. Printer*, 1709. S.

*Gift of*.....MICHAEL REESE.

264. **Holyoke, Edward.** Almanac....for the year 1711.... Boston, *pr. by Bartholomew Green*, 1711. S. 32 pp.

*Loaned by*.....S. C. BIGELOW.

265. **New England Courant.** No. 80. From Monday, February 4, to Monday, February 11, 1723. Boston, printed and sold by *Benjamin Franklin* in Queen street.

*Loaned by*.....JAMES K. MOFFITT.

266. **New England primer** improved for the more easy attaining the true reading of English. To which is added the Assembly of divines and Mr. Cotton's catechism. Boston, *pr. by E. Draper*, 1777. Tt.

Simple woodcuts. Original binding in blue boards, skiver back. A fac-simile.

*Loaned by* . . . . . Mrs. HENRIETTA MARSHALL.

267. **Washington, George.** Address to his fellow citizens, on declining being considered as a candidate for their future suffrages. Norwich, *Thomas Hubbard*, 1796. S.

*Loaned by* . . . . . G. A. EASTON.

268. **Thomson, James.** Seasons. To which is prefixed a life of the author by Samuel Johnson, LL.D. Newport, *W. B. Allen and Co.*, 1814. T.

American (?) wood cuts, style of Bewick.

*Loaned by* . . . . . K. G. EASTON.

269. **Burns, Robert.** Life and works, as originally edited by James Currie . . . Life and criticisms by A. Peterkin. New ed. New York, *S. King*, 1824. 4 v. T.

Woodcuts in Bewick's style.

*Loaned by* . . . . . Prof. W. B. RISING.

270. **Infants' Magazine.** January, 1830. Published by the Philadelphia S. S. Union. 2+16+2 pages. Tt.

Woodcuts. Represents the first period of juvenile serial publications.

*Loaned by* . . . . . Miss M. W. SHINN.

NOTE.—The *Infants' Magazine* was begun in 1829, and was consequently almost the earliest juvenile serial publication issued in America. It was preceded, however, by the *Youth's Companion* of 1827, and still earlier by the *Penny Gazette*, started in New Haven in 1823.

In London since 1819 there had been a penny tract, and similar publications appeared in 1824 and 1825.

271. **Pattie, James O., of Kentucky.** Personal narrative during an expedition from St. Louis.....[to] the Pacific Ocean.....Edited by T. Flint, Cincinnati, 1833. D. Illustrations.

Account (first printed) of a very early traveler to California.

*Loaned by*.....A. J. LE BRETON.

272. **Griswold, R. W.** Poets and poetry of America....2d ed. rev. Phila., *Carey and Hart*, 1842. 1 O. Portraits.

Bound in full green morocco, with simple tooling in Groller style. Lined with white dotted satin. With one hundred or more valuable autographs inserted.

*Loaned by*.....MRS. HENRIETTA MARSHALL.

273. **Jamison, D. F.** Life and times of Bertrand du Guesclin... Charleston, S. C., 1864. 2 v. O.

"Entered according to the Act of Congress of the Confederate States of America  
-----" A book that ran the blockade.

*Loaned by*.....JOHN R. JARBOE.

274. **Philobiblion:** a monthly bibliographical journal.....New York, *G. P. Philes and Co.*, 1862-3. 2 v. O.

Printed entirely on India paper.

*Loaned by*.....JOHN R. JARBOE.

275. **Ticknor, George.** Life of William Hickling Prescott. Boston, *Ticknor and Fields*, 1864. Q. Illustrations.

This famous biography, a labor of love, merits encomiums for its typographical as well as its literary excellence. Bound in full brown morocco antique.

*Loaned by*.....RALPH C. HARRISON.

276. **Irving, Washington.** Sketch book of Geoffrey Crayon, Gent....New York, *Putnam*, 1864. sm Q.

Artists' edition. Nicely printed on tinted paper, with one hundred and twenty wood engravings by Richardson.

*Loaned by*.....WILLIAM ALVORD.

277. **Harrisse, Henri.** Bibliotheca Americana vetustissima: a description of works relating to America published.... 1492-1551. New York, *G. P. Philes*, 1866. Q.

Handsomely printed bibliography, done at the Bradstreet press, New York. Bound in crushed levant morocco by Galette.

*Gift of*.....F. L. A. PIOCHE.

278. **More, Sir Thomas.** Utopia....Boston, *Roberts*, 1868. O.

In type, paper, and other details which together constitute handsome printing, this work, the very last produced under Roberts' personal supervision, excels.

*Loaned by*.....EDWARD R. TAYLOR.

279. **Shakespeare, W.** Midsummer-night's dream. Designs by P. Konewka. Engraved by W. H. Morse....Boston, *Roberts*, 1870. sm Q.

Finely printed, within red lines, and with illustrations in silhouette.

*Loaned by*.....HORACE H. MOORE.

280. **Goethe, J. W. von.** Faust: a tragedy. Translated, in the original metres, by Bayard Taylor. Boston, *Fields, Osgood and Co.*, 1871. 1 O.

Extra illustrated by the owner with seventy-eight engravings on wood and steel.

*Loaned by*.....WILLIAM DOXEY.

281. **Tegnér, Esaias, Bishop.** Frithiof's saga: a legend of ancient Norway. Translated....by L. A. Sherman....Boston, *Osgood*, 1878. F.

*Loaned by*.....JOS. W. WINANS.

282. **Longfellow, H. W.** Poetical works. Illustrated. Boston, *Houghton, Osgood and Co.*, 1879. 2 v. F.

Finely printed on tinted paper; with wood engravings.

*Loaned by*.....EDWARD R. TAYLOR.

283. **Keats, John.** Eve of St. Agnes. New York, *Dodd, Mead & Co.*, 1880. F.

Illustrated in nineteen etchings by Charles O. Murray.

*Loaned by*.....JOS. W. WINANS.

284. **Rodd, Rennell.** Rose leaf and apple leaf. With an introduction by Oscar Wilde. Philadelphia, *J. M. Stoddart & Co.*, 1882. S. Illustrated.

Printed in brown ink on one side of the leaf only. Interleaved with sea-green tissue. Bound in vellum extra. "Æsthetic" work.

*Loaned by*.....J. C. ROWELL.

285. **Catalogue** of the library of J. Montgomery Sears, including the poetical library of F. Freiligrath. Cambridge, *John Wilson & Sons, University Press*, 1882. Q.

Finely printed on vellum paper. Bound by Macdonald and Sons in full yellow calf, with medallion of Apollo, etc.

*Loaned by*.....MERCANTILE LIBRARY.

286. **Poets and etchers.** Poems by Aldrich, Bryant, Emerson, Longfellow, Lowell, and Whittier. Etchings by Bellows, Colman, Farrer, Gifford, and Smillie. Boston, *Osgood*, 1882. F.

Fine American workmanship.

*Loaned by*.....JOS. W. WINANS.

287. **Scott, Sir Walter.** Lady of the lake. Boston, *Osgood*, 1883. O.

Printed finely at Wilson's press. Illustrated by sketches made specially for this work by A. V. S. Anthony, and engraved by A. B. Frost.

*Loaned by*.....CHARLES W. BANKS.

288. **Woodberry, G. E.** The north shore watch; a threnody. Privately printed, 1883. O.

A good sample of the work of Wilson's University Press, Cambridge, Massachusetts.

*Loaned by*.....Professor IRVING STRINGHAM.

289. **Pyle, Howard.** Merry adventures of Robin Hood of great renown, in Nottinghamshire. New York, *Scribners' Sons*, 1883. O.

*Loaned by*.....HORACE H. MOORE.

290. **Weatherly, F. E.** Told in the twilight. Illustrated by M. Ellen Edwards and John C. Staples. New York, *Dutton*, [188-.] O.

A good specimen of the better class of recent books for children.

*Loaned by*.....GEORGE C. EDWARDS.

## CALIFORNIA.

291. Carrillo, Carlos Antonio. Exposicion....sobre arreglo y administracion del fondo piadoso. [*At the end:*] Mexico, 1831. *Impr. del C. A. Valdés.*

The first printed work of a native-born Californian.

*Loaned by*.....H. H. BANCROFT.

292. Figueroa, José. [Anuncia á los Californios su llegada.] El Supremo Gobierno Federal se ha servido confiar à mi insuficienc[i]a, el mando Político y Militar del Territorio, de cuyos destinos he tomado posesion el dia de ayer que desembarque felismente en este Puerto; y al tener el honor de comunicarlo à V. disfruto el de ofrecerme à su disposicion protestándole la mejor voluntad para servir[ ] y complacerlo, y suplicandole acepte las seguridades de mi mas distinguido aprecio y consideracion. Monterrey, 16° de Enero, de 1833. *José Figueroa.*

Earliest known printing done in California. A broadside measuring 6x7 inches containing nine lines of printed matter in small pica type. Executed, without the aid of a printing press, on a "blanket." Ink is of a pale brown color.

*Loaned by*.....H. H. BANCROFT.

293. Reglamento provicional para el gobierno interior de la ecma. diputacion territorial de la Alta California, aprobado por la misma corporacion en sesion de 31° de Julio del presente año. Monterrey, 1834. *Imprenta de A. V. Zamorano y Ca.* sq S. 2+16 pages.

First book printed in California. Differs from preceding in type, and is of superior execution.

*Loaned by*.....H. H. BANCROFT.



294. **Figueroa, José.** Manifiesto a la Republica Mejicana que hace el General de Brigada José Figueroa, comandante general y gefe politico de la Alta California. . . . Monterrey, 1835. *Imprenta del C. Agustin V. Zamorano.* T. 4+184 pages.

*Loaned by* . . . . . H. H. BANCROFT.

295. **Romero, José Mariano.** Catecismo de ortologia. Dedicado á los alumnos de la Escuela normal de Monterrey. Monterrey, 1836. *Impr. del C. Agust. V. Zamorano.* Tt. 2+16+? pages. (Incomplete.)

First school book published in California.

*Loaned by* . . . . . H. H. BANCROFT.

296. **Vallejo, Gen. Mariano Guadalupe.** Comandancia general de la Alta California. [Cartas y proclamas.] Dios y libertad. Sonoma, 1837-9.

Six proclamations and administrative letters, dated Enero 7, 24, Febrero 20, 1837; Julio 20, Sept. 10, 1838; Junio 10, 1839; of which the type-setting and printing are said to have been done by General Vallejo's own hand.

*Loaned by* . . . . . SOCIETY OF CALIFORNIA PIONEERS.

297. **Californian (The).** Vol. 1, Nos. 1-38; Vol. 2, Nos. 1-34. Monterey and San Francisco, Aug 15, 1846 to Jan. 5, 1848. 2 vols. sm F.

First newspaper in California. Published weekly by Colton and Semple, Robert Semple, and Robert Gordon, in succession. Then merged into the Alta California. An insufficiency of some types in early numbers is noticed.

*Loaned by* . . . . . MERCANTILE LIBRARY.

298. **California star (The).** Vol. 1, Nos. 1-47. Yerba Buena [and San Francisco], Jan. 9, 1847 to Nov. 27, 1847.

First San Francisco newspaper. Published by Samuel Brannan. Edited by E. P. Jones and E. C. Kemble. "Yerba Buena" was used in first ten numbers only.

*Loaned by* . . . . . MERCANTILE LIBRARY.

299. **Wierzbicki, F. P., M.D.** California as it is, and as it may be; or, a guide to the gold region. San Francisco, *printed by Washington Bartlett*, 1849. sq O. 61 pp.

First book printed in San Francisco. Two editions were published in 1849; this copy is of the *first*; price, \$5.

*Loaned by*.....MERCANTILE LIBRARY.

300. **California. Legislature.** Constitution and acts passed.... at the first session in 1849-50. San José, *H. H. Robinson, State Printer*. sm Q.

Memento of the "flush times." Composed of the single Acts, chronologically arranged as passed, "extra copies of which were sold to outsiders for ten cents per page." Total cost of this volume was \$116.40 in sheets.

*Loaned by*.....MERCANTILE LIBRARY.

301. **San Francisco.** Vigilance Committee. Proceedings from the shooting of James King of William (May 14th) to the election (Nov. 4th, 1856), embracing every particular connected with the Work of Purification; compiled from [Californian and Atlantic] newspapers. With illustrations.

*Loaned by*.....MERCANTILE LIBRARY.

302. **Palou, Francisco, Padre.** Noticias de la Nueva California. ....[California Historical Society's Publications.] San Francisco, *Eduardo Bosqui & Cia.*, 1874. 4 v. O. 100 copies.

Fine specimen of California printing.

*Loaned by*.....EDWARD BOSQUI.

303. **First Steamship Pioneers.** Edited by a committee of the association. [San Francisco, *H. S. Crocker & Co.*, 1874.] Q.

Nicely printed in brown ink, within red rulings.

*Loaned by*.....A. J. LE BRETON.

PRINTING—CURIOSA.

304. **Shibouleh Halleket.** [Hebraice.] A commentary on the Hebrew ritual. By R. Zidkijah b. Abraham. Venice, *Daniel Bomberg*, [1546.] F. Editio princeps.

Bomberg was the first printer of Hebrew in Venice. "Since his death the printing of Hebrew has grown worse every day."—BAYLE.

*Loaned by*.....Rev. A. S. BETTELHEIM.

NOTE.—"Printing with Hebrew characters appears to have been first performed at Soncino (duchy of Milan) in 1482, and at Naples in 1487."—HORNE.

305. **Horwitz, Yssaia Ben Abraham.** Sh'ne Lukhoth Habberith; the two tablets of the covenant. [Hebraice.] Amst., *Jos. Ethias*, 1560. F.

Called the "silver types" edition.

*Loaned by*.....Rev. A. S. BETTELHEIM.

306. **Akiba, Rabbi.** Othioth Shel. Cracow, 1602. sq D.

A rare cabalistic work on the Hebrew letters.

*Loaned by*.....Rev. A. S. BETTELHEIM.

307. **Biblia Hebraica**, secundum ultimam ed. J. Athiae, a J. Leusden denuo recognitam. Recens....ab E. van der Hooght. Philadelphia, *typis G. Fry*, 1814. 2 v. O.

First American Hebrew print.

*Loaned by*.....Rev. A. S. BETTELHEIM.

308. **Talmud.** Wilna, *E. Pommé*, 1880—. [?] v. 1 F.

The most sumptuous and elegantly printed edition of the Talmud published. Not yet completed.

*Loaned by*.....S. F. FREE PUBLIC LIBRARY.

309. **Davis, Rev. John.** Lessons in astronomy.... Translated by  
Rev. N. A. McDonald. [No place, no date.] D.

Woodcuts on black ground. Siamese printing; movable types.

*Loaned by*.....BOHEMIAN CLUB.

310. **Oriental (The) astronomer**....with a translation and notes  
[by H. R. Hoisington]. Jaffna, *American Mission  
Press*, 1848. O.

*Loaned by*.....Prof. JOHN LE CONTE.

311. **Kalidasa.** Sakoontala; or, the lost ring....Translated....  
by Monier Williams. Hertford, *Stephen Austin*, 1855.  
sq O.

Nicely printed within illuminated borders, with plates. Bound by Cecil and  
Larkins in tree calf, full gilt.

*Loaned by*.....A. WENDELL JACKSON.

312. **Reniere, Markos.** Historikai meletai....En Athenais, *A.  
Koromela*, 1881. O.

Choice example of modern Athenian printing; pretty type, black ink, good  
paper.

*Loaned by*.....Prof. A. PUTZKER.

313. **Bible**....London, *Pitman*, 1850. O. In phonetic type.

314. **Psalms, Book of.** Translated out of the original tongues....  
New York, *American Bible Society*, 1868. F.

Printed in relief with lower case Roman type, as modified by Samuel G. Howe.  
For the use of the blind.

NOTE.—Printing in intaglio for the use of the blind was attempted as early as  
the sixteenth century. About the first work printed in relief is Valentin Hatly's  
*Essai sur l'éducation des aveugles*, Paris, 1786. Q. First English book in relief  
appeared in 1827. Howe's system was introduced in 1834, and is now the principal  
reading type in use in the United States.

BOOK ILLUSTRATION.

315. **La Fontaine, Jean de.** Fables. [Edition ancienne.] *Title page wanting.*

Both text and half-page plates are engraved on copper. "Gouget direx."  
Printed, of course, on one side of the leaf only.

316. **Erasmus Roterodamus, D.** L'éloge de la folie, trad. . . . par Gueudeville. . . . Paris, 1751. Q.

Plates after Eisen.

*Loaned by* . . . . . JOHN R. JARBOE.

317. **Edwards, Edward, ed.** Napoleon medals; a complete series . . . with historical and biographical notices. London, *H. Hering*, 1837. F.

Engraved by the ruling process of Achille Collas (1795-1859), who invented also a machine for the accurate reproduction of statuary.

*Loaned by* . . . . . JOHN MURRAY.

318. **Grandville, J. I. I. Gérard, called.** Scènes de la vie privée et publique des animaux. . . . Paris, *Hetzl*, 1842-4. 2 v. Q.

Hand-colored plates. Some of Grandville's best work in ingenious and delicate design is found in these volumes.

*Loaned by* . . . . . JOS. W. WINANS.

319. **La Fontaine, Jean de.** Fables. Illustrations par [J. I. I. Gérard] Grandville. Paris, *Garnier frères*, 1859. Q.

*Gift of* . . . . . F. L. A. PROCHE.

320. **Béranger, P. J. de.** Œuvres complètes. Nouv. éd....  
Paris, *Perrotin*, 1847. 2 v. O.

Illustrated with fifty-two steel engravings after designs of Charlet, Johannot, and others.

*Loaned by*.....A. J. LE BRETON.

321. **Brispot, l'Abbé.** La vida de N. S. Jesu Christo....Paris,  
*Lassalle y Melan*, 1852. 2 v. F.

India proofs engraved by Rouargue after Wiericx.

*Loaned by*.....JOS. W. WINANS.

322. **Apuleius.** Les amours de Psyché et de Cupidon; trad....  
par C. P. Iandon. Paris, *Didot*, 1861. Q.

Plates after Raphael's designs, engraved by C. Normand.

323. **Chevigné, Louis, Comte de.** Les contes rémois. Dessins  
de [J. L.] E. Meissonier. 5e. éd. Paris, *Michel Lévy  
frères*, 1861. O.

Charming designs engraved by H. Lavoignat. First edition appeared in 1858.

*Gift of*.....F. L. A. PIOCHE.

324. **Balzac, H. de.** Les contes drolatiques colligez ez abbayes de  
Touraine....6e. éd. Illustrée de 425 dessins par  
Gustave Dore. Paris, *Garnier frères*, [186-]. O.

Engraved by Lavieille, Riault, Gérard, Predhomme, etc.

*Gift of*.....F. L. A. PIOCHE.

325. **Rabelais, François.** Œuvres. Texte collationé sur les édit-  
ions originales, avec une vie de l'auteur, des notes et  
un glossaire. Illustrations de Gustave Doré. Paris,  
*Garnier frères*, 1873. 2 v. F.

*Loaned by*.....MRS. JOHN B. FELTON.

326. **Mangin, Arthur.** Les jardins; histoire et description. Des-  
sins par Anastasi, Daubigny, V. Foulquier, Français,  
W. Freeman, H. Giacomelli, Lancelot. Tours, *A.*  
*Mame et fils*, 1867. F.

Engraved by Pannemaker, Sargent, Perrichon, and others.

*Gift of*.....F. L. A. PIOCHE.

327. **Gautier, Théophile.** La nature chez elle. Eaux-fortes de  
K. Bodmer. Paris, *imprimerie de l'Illustration*, 1870.  
F. *Large paper.*

Etching is, at the present day, the most common method in France of illustration.

*Gift of*.....F. L. A. PIOCHE.

328. **Jacquemart, Albert.** History of the ceramic art.... Trans-  
lated by Mrs. B. Palliser. 2d ed. London, *Low*,  
1877. Q. Twelve etchings by Jules Jacquemart.

"Jules Jacquemart is the most marvelous etcher of still life."—HAMERTON.

329. **Strahan, Edward, ed.** Chefs-d'œuvre d'art of the Interna-  
tional Exhibition, 1878. Philadelphia, *George Barrie*,  
[188-]. F.

Illustrated with numerous fine plates, executed by the heliogravure process of  
Goupil.

*Loaned by* .....Mrs. J. C. ROWELL.

330. **Retzsch, Moritz.** Gallery to Shakspeare's dramatic works  
in outlines.....New York, *Westermann* (Leipzig,  
*Fleischer*), 1849. obl O.

*Loaned by*.....JOHN MURRAY.

331. **Goethe, J. W. von.** Faust....translated in the original metres by Bayard Taylor. Illus. by E. Seibertz, A. Liezen-Mayer, and L. Hofmann. New York, *Stroefner and Kirchner*, [cop. 1870]. F.

*Loaned by*.....L. S. B. SAWYER.

332. **Meisterwerke** der Holzschneidekunst aus dem Gebiete der Architectur, Skulptur und Malerei. Leipzig, *J. J. Weber*, 1880-2. 4 v. F.

Collection of fine wood engravings, mainly from the *Illustrirte Zeitung*, showing German work.

*Loaned by*.....Prof. W. B. RISING.

333. **Apuleius.** La favola di Psiche.... In Roma, *presso C. Losi*, 1774. obl Q.

Thirty-two plates after Raphael's designs, engraved by Ant. Salamanca.

*Loaned by*.....T. H. REARDEN.

334. **Vinci, Leonardo da.** Raccolta di disegni incisi da G. Mantelli di Canobio sugli originali esistenti nella Biblioteca Ambrosiana di mano di Vinci.... Milano, 1785. F.

*Loaned by*.....DAVID HEWES.

335. **Vecellio, C.** Habiti antichi et moderni....[4e. éd.] Précédés d'un essai sur la gravure sur bois par A. Firmin Didot. Paris, *Didot*, 1859. 2 v. O.

The drawings have been attributed to Titian, the uncle of Vecellio, but more probably were executed by the latter. The engraving is only mediocre.

336. **Harris, T. W.** Treatise on....insects injurious to vegetation.... New York, [cop. 1862]. O.

Wood engravings by Henry Marsh, who deserves the credit of first showing the possible refinement of line in this branch of the art.



337. **Selected proofs** from.....illustrations from Scribners' Monthly and St. Nicholas. New York, *Century Co.*, [cop. 1881]. F. Fifty-seven plates by American engravers on wood.

Pl. 5—Portrait of Modjeska as Juliet; a masterpiece by Thomas Cole.

338. **Lavater, J. C.** Essays on physiognomy....Translated by T. Holcroft. London, *Robinson*, 1789. 3 v. O.

Illustrated by three hundred and sixty engravings, many in solid or cross-hatched black.

*Loaned by*.....JOS. W. WINANS.

339. **Æsopus.** Fables of Æsop, and others, with designs on wood by Thomas Bewick. Newcastle, *pr. by E. Walker for T. Bewick and son*, 1818. O.

*Loaned by*.....MRS. HENRY PALMER.

340. **Bewick, Thomas.** Select fables....Newcastle, 1820. O.  
*With autograph.*

"It is to the improvements made by Bewick in wood engraving, and the impulse which it received from his individual genius, that its revival as an art must properly be ascribed."

*Loaned by*.....RALPH C. HARRISON.

341. **Hakewill, James.** Picturesque tour of Italy....London, *Murray*, 1820. F.

Sixty-three fine plates, many of them after Turner.

*Loaned by*.....JOS. W. WINANS.

342. **Rogers, Samuel.** Italy: a poem. London, *Cadell*, 1830. O.

These illustrations "are entirely exquisite; poetical in the highest and purest sense, exemplary and delightful beyond all praise."—*RUSKIN*. Engraved by Goodall, Miller, Wallis, and others.

*Loaned by*.....EDWARD R. TAYLOR.

343. **Rogers, Samuel.** Poems. London, *Moxon*, 1842. O.

These illustrations are of the same finished elegance as those in the Italy. The poetical vitality of the author has been shrewdly attained by an expenditure of \$40,000 for engravings.

*Loaned by*.....JOS. W. WINANS.

344. **Turner, J. M. W.** Liber fluviorum; or, river scenery of France....London, *Bohn*, 1853. Q.

The praise of the technique and beauty of Turner's work, painted or engraved, is the burden of Ruskin's art criticism, and his constant endeavor.

*Loaned by*.....JOS. W. WINANS.

345. **Lodge, Edmund.** Portraits of illustrious personages of Great Britain. Engraved from authentic pictures....London, *pr. by T. Davison*, 1821-34. 4 v. 1 F. 240 portraits.

India proofs. Large paper. Bound in full Russia, gilt extra.

*Gift of*.....HENRY D. BACON.

346. **Shakespeare, W.** Dramatic works....London, *Moon, Boys and Graves*, 1832. 2 v. F. Bd. in full Russia extra by Clarke and Bedford.

Extra illustrations engraved after Cipriani, Cooper, Craig, Fuseli, Hamilton, Northcote, Peters, Robinson, Smirke, Stephanoff, Stothard, Westall, Brockedon, etc.

*Loaned by*.....MRS. JOHN B. FELTON.

347. **Northcote, James.** Artist's book of fables, illustrated by 280 engravings on wood, by Harvey and others, after designs by the late James Northcote. London, *Bohn*, 1845. D.

*Loaned by*.....A. J. LE BRETON.

348. **Walker, Alexander.** Beauty; illustrated chiefly by an analysis and classification of beauty in woman. L. 1836. 1 O.

Plates drawn from life by Howard, professor of painting to the Royal Academy. India proofs.

*Loaned by*.....JOHN R. JARBOE.

349. **Moore, Thomas.** Irish melodies. Illustrated by D. Maclise. New ed. London, *Longmans*, [1850]. 1 O.

Title, frontispiece, and two hundred and eighteen pages of text surrounded by designs engraved by F. P. Becker, on steel.

*Loaned by*.....Prof. JOSEPH LE CONTE.

350. **Milton, John.** L'allegro and il penseroso. Illustrated with etchings on steel by Birket Foster. London, *D. Bogue*, 1855. sm Q.

Text printed in red.

*Loaned by*.....Prof. JOSEPH LE CONTE.

351. **Constable, John.** English landscape scenery; a series of forty mezzotint engravings on steel by D. Lucas. London, *Bohn*, 1855. F.

*Loaned by*.....SAN FRANCISCO FREE PUBLIC LIBRARY.

352. **Walton, Izaak, and Cotton, C.** Complete Angler... London, *Nattali and Bond*, 1860. 2 v.

India paper proofs.

*Loaned by*..... L. S. B. SAWYER.

353. ———. Complete Angler.... Ed. by F. Jesse.... London, *Bell*, 1876. D.

Extra illustrated with plates after Creswick, Robinson, Absolon, etc.

*Loaned by*..... JOS. W. WINANS.

354. ———. Complete Angler.... Ed. by John Major.... London, *Nimmo and Bain*, 1883. O.

With six original etchings (in two states), two portraits, and woodcuts; all on China paper.

*Loaned by*..... WILLIAM DOXEY.

355. **Coleridge, S. T.** Rime of the ancient mariner. Illustrations by J. Noel Paton. *Art Union of London*, 1863. obl Q.

Original proofs.

*Loaned by*..... JOS. W. WINANS.

356. **Boccaccio, G.** Decameron.... With introduction by T. Wright.... London, *Hotten* [n. d.]. D.

With Flameng's, Stothard's, and the Milan, plates.

*Loaned by*..... JOS. W. WINANS.

357. **Dowden, E., ed.** Shakespeare scenes and characters : a series of illustrations designed by Adamo, Hofmann, Makart, Pecht, Schwoerer, and Spiess. Engraved on steel by Baukel, Bauer, Goldberg, Raab, and Schmidt. London, *Macmillan*, 1876. F.

India proofs.

*Loaned by*.....JOS. W. WINANS.

358. **Barham, R. H. D.** Ingoldsby legends....with sixty illustrations by George Cruikshank, J. Leech, and J. Tenniel. London, *Bentley*, 1877. 1 O.

Beautifully bound by Bickers and Son, in crushed blue morocco.

*Loaned by*.....L. S. B. SAWYER.

359. **Haden, F. Seymour.** About etching.....London, *Fine art society*, 1879. sm F.

*Loaned by*.....JOS. W. WINANS.

360. **Tuer, Andrew W.** Bartolozzi and his works. A biographical and descriptive account of the life and career of Francesco Bartolozzi...London, *Field and Tuer*, 1882. 2 v. F.

*Loaned by*.....MRS. GEORGE HEARST.

Of many other works exhibited to show various phases of the art of book illustration, or the work of various illustrators, the following few may be mentioned:

361. **Ottley, W. Y.** Collection of one hundred and twenty-nine fac-similes of scarce and curious prints by the early masters of the Italian, German, and Flemish schools....London, 1828. F.

Showing twelve specimens of niellos, finished in silver. Goldsmiths were the first engravers, or rather, the first to *reproduce on paper* prints of their metal engraved work. The discovery was almost simultaneous with the invention of printing with movable types.

*Loaned by*.....RALPH C. HARRISON.

362. **Jackson, John, and Chatto, W. A.** Treatise on wood engraving, historical and practical.... 2d ed.... London, *Bohn*, 1861. Q.

Showing Branston's engraving.

*Loaned by*.....JOS. W. WINANS.

363. **Humphreys, H. N.** Masterpieces of the early printers and engravers.... London, 1870. F.

*Loaned by*.....JOHN R. JARBOE.

364. **Duplessis, G. G.** Wonders of engraving.... London, *Low*, 1871. O.

Illustrated with ten reproductions in autotype and one hundred and thirty-four engravings by P. Sellier. Showing Mellan's head of Christ.

*Loaned by*.....OAKLAND FREE LIBRARY.

365. **Lostalot, Alfred de.** Les procédés de la gravure. Paris, *Quantin*, [1882]. O. (Bibliothèque de l'enseignement des beaux-arts.)

Shows, with many plates, all the various processes of engraving.

366. **Woodberry, G. E.** History of wood-engraving. Illus. New York, *Harper*, 1883. O.

"Springtime," engraved by F. S. King. Charming in its effect. From the technical point of view, defects lie in indistinctness of outline of the wreathing flowers, as well as their texture.

*Loaned by*.....Prof. IRVING STRINGHAM.

367. **Ledermüller, M. F.** Amusement microscopique tant pour l'esprit, que pour les yeux.... Nuremberg, 1764-6-8. 3 v. Q.

One hundred and fifty plates, hand-colored.

*Loaned by*.....HENRY C. HYDE.

368. **Ackermann, R., *publ.*** History of the University of Oxford, its colleges, halls, and public buildings. London, 1814.  
2 v. F.

Numerous fine hand-colored plates after Pugin, Nash, and others.

*Gift of*.....WM. C. RALSTON.

369. **McKenney, T. L., and Hall, James.** History of the Indian tribes of North America....with one hundred and twenty portraits....Philadelphia, *Rice and Clark*, 1838-44. 3 v. F.

Hand-colored illustrations.

*Gift of*.....HENRY D. BACON.

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**PRINTED COLORED ILLUSTRATION.**

370. **Hoüel, Jean.** Voyage pittoresque des isles de Sicile, de Lipari et de Malte.....A Paris, *de l'imprimerie de Monsieur*, 1782-7. 4 v. F.

Two hundred and sixty-four plates en bistre. The work is of comparatively little estimation.

*Loaned by*.....DAVID HEWES.

371. **Portraits** des grands hommes, femmes illustres et sujets remarquables de France.....Paris, *Blin*, 1786-91.  
2 v. F.

Although not well colored, the original price of this work was eighty dollars.

*Loaned by*.....General R. W. KIRKHAM.

372. **Ferrario, Giulio.** Il costume anticó e moderno, o storia del governo, della milizia, della religione....de tutti i popoli antichi e moderni...Milano, 1816-29. 21 v. F.

With colored plates.

*Loaned by*.....DAVID HEWES.

373. **Thomas à Kempis.** Imitation de Jésus-Christ....Paris, *L. Curmer*, 1856.

Beautiful borders, in colors and gold, copied after ancient missals, etc.; also miniatures in gold and colors.

*Loaned by*.....JOHN R. JARBOE.

374. **Kellerhoven, F.** La vie des saints illustrée....d'après les anciens manuscrits. Texte par M. H. de Riancey...Paris, 1866. Q.

Fifty large plates after ancient manuscripts executed finely in gold, silver, and colors; each plate having border different from all others.

*Gift of*.....F. L. A. PIOCHE.

375. **Kellerhoven, F.** Chefs-d'œuvre des grands maitres reproduits en couleur d'après de nouveaux procédés. Texte par A. Michiels....Paris, *Didot*, [1868]. 1 F.

Six large plates executed in gold and colors.

*Gift of*.....F. L. A. PIOCHE.

376. **Mantz, Paul.** Chefs-d'œuvre de la peinture italienne. Ouvrage contenant 20 planches chromolithographiques....par F. Kellerhoven, 30 planches sur bois et 40 culs-de-lampe....Paris, *Didot*, 1870. F.



377. **Audsley, G. A., and Bowes, J. L.** Ceramic art of Japan.  
Liverpool, *publ. by the authors*..... 1875-. sm F.

One of the finest specimens of color printing produced. Plates were executed by Didot et Cie., of Paris, under the superintendence of Racinet.

*Loaned by*..... MERCANTILE LIBRARY.

378. **Walton, Elijah.** Vignettes: alpine and eastern. Descriptive text by T. G. Bonney. London, *Thompson*, 1873.  
2 v. F.

*Loaned by*..... JOS. W. WINANS.

379. **Walton, Elijah.** English lake scenery.... Descriptive text by T. G. Bonney. London, *Thompson*, 1876. F.

In imitation of water-color painting.

*Loaned by*..... JOS. W. WINANS.

380. **Psalms of David.** Illustrated by Owen Jones. London. F.

The Victoria Psalter. One of the best specimens of English chromolithography, with ornamental borders in style of mediæval manuscripts. Bound in embossed calf.

*Loaned by*..... WILLIAM NORRIS.

381. **Norton, C. B.** Treasures of art, industry, and manufacture, represented at the International exhibition, 1876. [No title page.] F.

Printed by Clay, Hosack & Co., Buffalo, New York.

*Loaned by*..... A. K. P. HARMON.

382. **Pope, A.** Upland game birds and waterfowl of the United States. New York, *C. Scribner's Sons*, [cop. 1878].  
obl F.

Twenty fine colored plates equal to drawings, measuring twenty-two by twenty-eight inches. Printed for subscribers only.

*Loaned by*..... A. K. P. HARMON.

383. **Penley, Aaron.** English school of painting in water colors: its theory and practice . . . with forty-seven illustrations in the first style of chromolithography. New ed. London, *Leighton Brothers, lithographers*, 1880. F.

384. **Dutton, Clarence E.** Tertiary history of the Grand Cañon district . . . Atlas. Washington, 1882. *Julius Bien & Co., lith.*, New York.

One example of the finely illustrated works published by the United States Government.

385. **Risso, A., and Poiteau, A.** Histoire et culture des orangers . . . Paris, *H. Plon*, 1872. F.

One hundred and ten color plates.

386. **Mas, S. A., and Pulliat, V.** Le vignoble ; ou, histoire, culture, et description . . . des vignes a raisins de table . . . Paris, *Masson*, 1874-9. 3 v. 1 O.

Two hundred and eighty-eight color plates.

387. **Grapes** and grapevines of California . . . Oleographed by Wm. Haring from original water-color drawings by Miss Hannah Millard. San Francisco, *Edward Bosqui & Co.*, 1877. F.

Ten plates color printed in the highest style of the art, with accompanying text.

388. **Bat's wing**; also, two specimens of flowering plants. Reproduced by the nature-printing process. Aus der k. k. Hof und-Staatsdruckerei zu Wien. 1853.

*Loaned by* . . . . . F. RUSS.

NATURE PRINTING.—This art reproduces in the original colors specimens of flowers, seaweeds, ferns, laccs, and other thin substances. It was first successfully practiced in 1853, by Alois Auer, director of the Austrian imperial press at Vienna, although its discovery has been claimed by others. For details of process, see any good encyclopædia.

**BINDING.**

**389. Javanese manuscript.**

Very neatly written on modern paper. Oriental binding with blind toolings.

*Loaned by*.....S. C. BIGELOW.

**390. Tacitus, C. C. Opera quæ extant.....item C. Velleius  
Paterculus.....Antverpiæ, *ex off. Plantiniana B.  
Moreti.* 1668. F.**

A good specimen of stamped commercial German binding.

**391. Gonzalez de Barcia Carballido y Zúñiga, A. de. Ensayo  
cronológico para la historia general de la Florida....  
Madrid, *oficina real*, 1723. F.**

Old calf, mottled with brown and green.

**392. Pompeii: photographic views. obl F.**

Bound in embossed green morocco, supported at four corners by large scarabs in bronze.

*Loaned by*.....DAVID HEWES.

**393. Rome: photographic views. obl Q.**

Beautifully bound in vellum, with overlaid red morocco, extra gilt.

*Loaned by*.....Mrs. ALFRED A. COHEN.

**394. Boccaccio, G. Le décameron (trad. par A. le Maçon).  
Londres (Paris), 1757. 5 v. O.**

Plates after Gravelot. Bound, probably by Biziaux, for Madame de Pompadour, in full red morocco; gilded with coat of arms, castles, and foliated borders.

*Loaned by*.....JOHN R. JARBOE.

395. **Anecdotes ecclésiastiques** . . . . Amsterdam, 1772. 2 v. S.

Bound by Padeloup in fawn calf, gilded sides and edges, with arms of Comte A. P. J. de Quélen.

Printers and binders of the name of Padeloup are known as far back as 1650. The excellence of the most eminent binder consists, after the solidity of his bindings, in the choice of colors for their ornamentation.

*Loaned by* . . . . . JOHN R. JARBOE.

396. **Voltaire, F. M. Arouet de.** *La Pucelle d'Orléans*, poème; suivie du Temple du gout. [n. p.] 1775. O.

Bound in yellow calf, ornamented with dabs, done with a sponge.

*Loaned by* . . . . . Mrs. John B. FELTON.

A choice specimen of this kind of work, by Zaehnsdorf, is in the collection of William Ashburner.

397. **Boileau Despréaux, N.** *Oeuvres* [imprimées pour l'éducation du dauphin], Paris, *Didot aîné*, 1788. 3 v. T.

Plainly bound by one of the numerous Derome family, who excelled in the dentelle or lace patterns.

*Loaned by* . . . . . JOHN R. JARBOE.

398. **Mantz, Paul.** *Chefs-d'œuvre de la peinture italienne* . . . . Paris, *Didot*, 1870. F.

Magnificently bound by C. Magnier in crushed purple morocco, with scroll inlayings of red, green, and citron. Doublé. Full gilt.

*Loaned by* . . . . . WILLIAM NORRIS.

399. ———. *Another copy.* Bound in cloth, in same design.400. **Lacroix, Paul.** *Les arts au moyen age* . . . . Paris, *Didot*, 1869. Q.

Bound by C. Magnier, Grolier style, in full green crushed morocco, beautifully inlaid with brown calf, with dotted and geometrical toolings. Doublé, with watered silk linings. Edges marbled with gold.

*Gift of* . . . . . F. L. A. PIOCHE.

401. **Molière, J. B. Poquelin de.** Oeuvres complètes. Nouv. éd. coll. sur les textes originaux....par Taschereau. Paris, *Furne*, 1863. 6 v. O.

In crimson morocco by Capé, who is one of the best successors of Thouvenin.

*Loaned by*.....JOHN R. JARBOE.

402. **Heydon, John.** Psonthonphanchia : a word in season to the enemies of Christians....London, *pr. by T. Mabb for W. Gilbertson*, 1664. S.

Bound in calf extra, with monogram G. R. on covers. Said to have belonged to the library of Queen Charlotte, consort of George III.

*Loaned by*.....SAN FRANCISCO FREE PUBLIC LIBRARY.

403. **Cowley, Abraham.** Works....11th ed. Adorned with cuts. London, *Tonson*, 1710. 2 v. O.

Bound in calf with sprinkled border and central lozenge; blind tooled. "Cambridge calf" is the technical name.

404. **Swainson, William.** Zoological illustrations....London, *pr. by R. and A. Taylor*, 1820-3. 3 v. O. Colored plates.

Cambridge calf, extra gilt.

*Loaned by*.....OAKLAND FREE LIBRARY.

405. **Johnson, Samuel, lexicographer.** Works. Oxford, *Talboys and Wheeler*, 1825. 9 v. 1 O.

Bound by Francis Bedford, in full calf extra. Many other specimens of Bedford's toolings were exhibited.

*Gift of*.....HENRY D. BACON.

NOTE ON FRANCIS BEDFORD.—Born in 1799, Bedford first worked with Charles Lewis, and afterwards was associated with John Clarke. In his inlaid and highly ornamental work he did no more than copy the designs of predecessors. His work was solid and tasteful, but lacks the delicacy of finish of the best French binders. Bedford died June 8, 1883, and his private library has lately been sold at large prices

406. **Pope, Alexander.** Works....[with] life....and occasional remarks by W. Roscoe. London, 1847. 8 v. O.

Bound by Clarke and Bedford in tree calf.

*Gift of*.....HENRY D. BACON.

407. **Edgeworth, Maria.** Tales and novels. London, *Baldwin and Cradock*, 1832. 18 v. S. Harvey's plates and vignettes engraved by Cook, Robinson, and others.

Bound by Riviere in full calf extra gilt, with the sides marbled with the brush in imitation of wood.

*Gift of*.....HENRY D. BACON.

408. **Beaumont, F., and Fletcher, J.** Works....[Edited] by Rev. Alex. Dyce. London, *Moxon*, 1843-6. 11 v. O.

Bound by Riviere in tree calf extra.

*Gift of*.....HENRY D. BACON.

409. **Boswell, James.** Life of Samuel Johnson....New edition ....by J. W. Croker....London, *Bohn*, 1851. 10 v. S. Fifty portraits and plates.

Bound by Riviere in tree calf extra.

*Gift of*.....HENRY D. BACON.

410. **Macaulay, T. B., Lord.** Lays of ancient Rome. Illustrations....on wood by S. Scharf, jun. New ed. London, *Longmans*, 1867. sq O.

Bound by Riviere in whole green morocco extra, with toolings of Roman eagles, wreaths, fasces, victory, etc.

*Loaned by*.....L. S. B. SAWYER.

411. **Pepys, Samuel.** Life, journals and correspondence. London, 1841. 2 v. O.

——— Memoirs.... London, 1828. 5 v. O.

Bound by Henderson and Bisset, of Edinburgh.

*Gift of*.....HENRY D. BACON.

412. **Gower, John.** Confessio amantis. London, *Bell and Daldy*, 1857. 3 v. O.

Bound by Grieve, of Edinburgh, in full polished calf, red edges.

*Loaned by*.....RALPH C. HARRISON.

413. **Croly, Rev. George.** Poetical works. London, *Colburn and Bentley*, 1830. 2 v. O.

Bound in grained calf, pressed between copper plates, with fish scales and woven ornament. In this case done probably to hide discoloration in the leather.

414. **Moore, Thomas.** Lalla Rookh, an oriental romance. Illustrated with engravings....under the superintendence of C. Heath. London, *Longmans*, 1839. O.

Handsomely bound in yellow calf, inlaid with crimson, garnet, and blue calf, with toolings, double, in oriental style. Fore-edge painted with name of owner, encircled by a floral wreath, and over-gilt. Binder unknown.

*Loaned by*.....MRS. HENRIETTA MARSHALL.

415. **Croly, Rev. George.** Tales of the great St. Bernard. London, *Colburn*, 1828. 3 v. D. Also, other works.

Bound by Hayday, full calf extra.

*Gift of*.....HENRY D. BACON.

416. **Willoughby, Lady.** So much of the diary [1635-1648] of Lady Willoughby as relates to her domestic history and to the eventful period of the reign of Charles the First. 4th ed. London, 1846. O.

Bound by Hayday in antique style, with vellum centerpiece. Gaufréd edges.

*Loaned by*.....RALPH C. HARRISON.

417. **Niebuhr, Barthold G.** Life and letters....Ed. and tr. by S. Winkworth.....2d ed. London, *Chapman and Hall*, 1852. 3 v. O.

Bound by Hayday very tastefully in citron calf extra.

*Gift of*.....HENRY D. BACON.

418. **Bacon, Francis.** *Baron Verulam.* Essays; and Colours of good and evil. With notes and glossarial index by W. Aldis Wright. Cambridge and London, *Macmillan*, 1862. O.

Bound in full crushed blue levant morocco by one formerly in employ of Hayday.

*Loaned by*.....WILLIAM DOXEY.

419. **Leroux de Lincy, A. J. V.** Recherches sur Jean Grolier, sur sa vie et sa bibliothèque....Paris, *L. Potier*, 1866. 1 O.

Eight fac-similes of Grolier's bindings. Handsomely bound by Holloway in crushed brown levant morocco, richly tooled in Grolier pattern.

*Loaned by*.....RALPH C. HARRISON.

420. **Thackeray, W. M.** Works....London, *Smith and Elder*, 1869. 22 v. O.

Fine specimen of tree calf by Mansell.

*Loaned by*.....L. S. B. SAWYER.



421. **Milton, John.** Poetical works.... London, *Bickers and Son*,  
[n. d.]. 2 v. O.

Paneled calf.

*Loaned by*..... MRS. JOHN B. FELTON.

422. **Lacroix, Paul.** Les arts au moyen age et à l'époque de la  
renaissance.... Paris, *Didot*, 1869. Q.

Bound in crushed scarlet levant morocco, by Bickers and Son.

*Loaned by*..... EDWARD R. TAYLOR.

423. **Milton, John.** Poetical works printed from the original  
editions, with a life of the author by the Rev. John  
Mitford.... London, *Bickers and Son*, 1882. 2 v. O.  
With Westall's plates.

Bound by the publishers in maroon morocco extra gilt, flower toolings.

*Loaned by*..... EDWARD R. TAYLOR.

424. **Scott, Sir Walter.** Lord of the isles. With notes....  
Edinburgh, *J. Ross and Co.*, 1871. D. Photographic  
illustrations.

Bound in polished wood, with photographic views on covers.

*Loaned by*..... MRS. A. A. COHEN.

425. **Scott, Sir Walter.** Poetical works. London, *Nelsons*,  
1872. D.

Bound in velvet cloth, brass edges.

*Loaned by*..... JOS. W. WINANS.

426. **Mackay, Charles.** One thousand and one gems of English poetry. Illustrated by J. E. Millais, J. Gilbert, J. Tenniel, Birket Foster, etc. London, *Routledge*, 1872.

Bound by Ramage in blue morocco extra; inlaid.

*Loaned by*..... L. S. B. SAWYER.

427. **Dekker, Thomas.** Dramatic works, now first collected. With illustrations, notes.... London, *J. Pearson*, 1873.  
3 v. O.

Bound by W. Pratt in yellow calf extra.

*Loaned by*..... L. S. B. SAWYER.

428. **Book of common prayer** [and] Hymnal. Oxford, *University press* [n. d.]. 2 v. Fe.

Bound by the binders of the Oxford University press in full maroon limp calf, gilt edges, round corners. In case.

*Loaned by*..... DOXEY AND CO.

429. **Bible.** The Holy Bible, containing the Old and New Testaments.... Oxford, *University press*, [1882]. O. (Sunday-school teachers' edition.)

Printed in minion on thin tough paper. Bound in very flexible levant morocco, overlapping edges; sewn on silk.

*Loaned by*..... DOXEY AND CO.

430. **Wagner, W.** Epics and romances of the middle ages. Adapted by M. W. Macdowell, and edited by W. S. W. Anson. London, *Sonnenschein*, 1883. O.

Bound, cloth back, in wood veneer, with plaque work in gold and black.

*Loaned by*..... DOXEY AND CO.

431. **Psalms.** Daisies from the psalms. A garland of words in season...[London], *Hawkins*, [188-]. sq Fe.

Bound in fine quality limp purple calf, with floral spray hand-painted.

*Loaned by*.....GEORGE P. BRETT.

432. **Kindersley, E. C.** The very joyous, pleasant, and refreshing history of the....gentle Lord de Bayard .... London, *Longmans*, 1848. O.

Bound by Pawson and Nicholson of Philadelphia in half brown morocco, very neat.

*Loaned by*.....RALPH C. HARRISON.

NOTE ON BOOK BINDING.—The excellence in binding of some exhibits may not be apparent, but it will be found to exist in these cases in the admirable manner in which the book is "forwarded." Without handling the volumes, only the "finishing" and outside decoration can be perceived.

433. **Capell, Edward.** Prolusions; or, select pieces of antient poetry....London, *Tonson*, 1760. D.

Bound by Pawson and Nicholson in purple crushed morocco, with blind tooling in fine and dotted lines.

*Loaned by*.....RALPH C. HARRISON.

434. **Hallam, Henry.** Introduction to the literature of Europe... 2d ed. London, *Murray*, 1843. 3 v. O. Extra illustrated with two hundred portraits.

Bound by Matthews in crushed crimson levant morocco extra, gilt top.

*Loaned by*.....RALPH C. HARRISON.

435. **Walton, Izaak, and Cotton, C.** Complete angler....Boston, *Little, Brown & Co.*, 1867. D.

Bound by Matthews in full polished calf extra.

*Loaned by*.....L. S. B. SAWYER.

436. **Wainwright, Rev. J. M., ed.** Our Saviour with prophets and apostles....New York, *Appleton*, 1852. Q. Steel engravings by Finden.

Inlaid binding of enamel and mother-of-pearl, representing scene on the Bay of Naples. Gauffred edges.

*Loaned by*.....JOS. W. WINANS.

437. **Brown, Sir Thomas.** Religio medici....Boston, *Ticknor and Fields*, 1868. D.

American binding in full brown morocco, with blue calf lining.

*Loaned by*.....HORACE H. MOORE.

438. **Willmott, Rev. Robert A., ed.** Poets of the nineteenth century....New ed. London, *Warne*, [n. d.]. O. Illustrations engraved by Dalziel brothers.

Bound by Smith, of New York, in a rich warm brown tree calf.

*Loaned by*.....DOXEY AND CO.

439. **Byron, George Gordon Noel, Lord.** Poetical works.... London, *Warne*, [n. d.]. O. Portrait.

Bound by Smith in full green tree calf extra. Green color in tree calf has only lately been introduced and with pretty effect.

*Loaned by*.....DOXEY AND CO.

440. **Robinson, Rev. Charles S.** Selection of spiritual songs with music....New York, *Scribner*, [n. d.]. O.

Bound in full silk.

*Loaned by*.....WILLIAM DOXEY.

441. **Havergal, Frances R.** *My King; or, daily thoughts for the King's children...* New York, *Randolph*, [n. d.]. sq S.

Bound in canvas, uncolored leather edges, and hand-painted.

*Loaned by*..... DOXEY AND CO.

442. **Longfellow, H. W.** *Evangeline.* With illustrations by F. O. C. Darley. Boston, *Houghton, Mifflin and Co.*, 1883. F.

Bound in limp leatherette, Chinese style, in imitation of alligator skin.

*Loaned by*..... WILLIAM C. BARTLETT.

443. **White, Gilbert.** *Natural history and antiquities of Selborne.* With notes by Frank Buckland... London, *Macmillan*, 1875. O.

Bound in cloth, extra gilt.

*Loaned by*..... WILLIAM DOXEY.

NOTE ON CLOTH BINDING.—Cloth binding is an exclusively English invention, being originated in 1825 by Archibald Leighton. The first books published in stamped or ornamented covers of cloth were Knight's Penny Cyclopædia and Penny Magazine. The beautiful and the garish in modern cloth ornamentation can be fully seen on any bookseller's counters.

444. **Rossetti, Dante Gabriel.** *Ballads and sonnets.* 3d ed. London, *Ellis and White*, 1882. D.

Cloth binding; the ornamentation both of the outside and of the end papers was designed by Rossetti himself.

445. **Rimmer, Alfred.** *About 'England with Dickens.* With fifty-eight illustrations. London, *Chatto*, 1883. O.

Cloth binding; stamped in black and gold.

*Loaned by*..... WILLIAM DOXEY.

446. **Bunce, O. B.** Fair words about fair woman. Gathered from the poets. New York, *Appleton*, 1884. O.

Good specimen of cloth binding, decorated in brown and gold.

*Loaned by*.....WILLIAM DOXEY.

447. **Masson, C. F. Ph.** Lettres d'un Français à un Allemand servant de réponse à Mr. de Kotzebue et de supplément aux Mémoires secrets sur la Russie. Paris, 1802. O.

William Beckford's copy; bound in ruby paper, with Beckford emblems.

*Loaned by*.....WILLIAM D. ARMES.

448. **Five juvenile books**, recently published, showing various styles of color ornamentation on paper boards.

*Loaned by*.....DOXEY AND CO.

449. **Whitaker, J.** Reference catalogue of current literature.... London, 1877. thick O.

The back leather glued directly on the sheets, without sewing, with an India rubber composition. This process was patented in 1836 by William Hancock.

450. **Power, John.** Handy-book about books.... London, *John Wilson*, 1870. O. Title in red and black.

A specimen of *bad* binding; mercilessly cut down, even into the text.

*Loaned by*.....WILLIAM DOXEY.

451. **Cervantes Saavedra, Miguel.** History of Don Quixote .... Illustrated by Gustave Doré. London, *Cassell*, [n. d.]. F.

Elegantly and richly bound by Henry Marsden (in employ of Bartling and Kimball) in full brown morocco, geometrically tooled, with inlayings. Gilt band and roulette work added on the title page, etc.

*Loaned by*.....WILLIAM BARTLING.

452. **Bible.** Devotional family Bible....With....reflections.... references....by the Rev. Alex. Fletcher. New York, *Virtue and Yorston*, [n. d.]. thick F.

Bound in full dark blue Turkey morocco, paneled sides, beveled edges, extra finish. Double.

*Loaned by*.....WILLIAM BARTLING.

453. **San Francisco.** Knights Templar album. Conclave of 1883. obl Q.

Broad roulette work. Bound by Bartling and Kimball.

*Loaned by*.....WILLIAM BARTLING.

454. **Stoddard, Charles Warren.** South sea idyls. Boston, *Osgood*, 1873. S.

Bound by Bartling and Kimball in brown morocco, extra gilt, red edges. Very neat.

*Loaned by*.....WILLIAM BARTLING.

455. **Barnes, W. H. L.** Solid silver. San Francisco, 1871. O.

Distinctly Californian in respect of authorship, printing, and binding. Full brown calf, extra gilt.

*Loaned by*.....JOHN R. JARBOE.

456. **Barry, T. A., and Patten, B. A.** Men and memories of San Francisco....San Francisco, 1873. D.

Bound under the personal supervision of the owner in full brown calf, extra gilt, by Edward Bosqui and Co.

*Loaned by*.....JOHN R. JARBOE.

457. **Four specimen** sides of binding by Edward Bosqui and Co., in inlaid, embossed, and tooled leather.

458. **Egan, Pierce.** Finish to the adventures of Tom, Jerry, and Logic....in and out of London. With numerous colored illustrations by Robert Cruikshank. London, *Hotten*, [n. d.]. O.

Bound by W. B. Cooke and Co. in full Russia, extra gilt back and sides.

*Loaned by* ..... WILLIAM DOXEY.

459. **Buckingham, George Villiers, 2d Duke of.** The rehearsal. Ed. by Edward Arber. L., 1868. D.

Bound under the personal supervision of the owner, by D. Hicks and Co., in full dark brown calf, inlaid with red and blue, extra gilt. Gilt vine around a blind-tooled staff.

*Loaned by* ..... JOHN R. JARBOE.

460. **Sabin, Joseph.** Catalogue of the books, manuscripts, and engravings belonging to William Menzies of New York. New York, *press of Joel Munsell*, 1875. 1 O.

Bound by Cummings and Phillips in full brown morocco inlaid with colored leathers, and tooled.

*Loaned by* ..... ALFRED E. WHITAKER.

461. **Adams, George.** Micrographia illustrata; or, the microscope explained in several new inventions....4th ed. London, *for the author*, 1771. O.

Bound by D. Hicks and Co. in dark calf antique; neat.

*Loaned by* ..... HENRY C. HYDE.

462. **Wilkie, Sir David.** Wilkie gallery: a selection of the best pictures... Philadelphia, *Gebbie and Barrie*, [n. d.]. F.

Handsomely bound by Leary in full red morocco, gold and blind tooling, with embossments.

*Loaned by* ..... A. K. P. HARMON.



463. **Sample binding** for Seaside novels, pamphlets, etc.

Good quality mill board, paper sides, half cloth, eyeletted and wired. Same style is also used for newspapers.

*Loaned by* . . . . . SAN FRANCISCO FREE PUBLIC LIBRARY.

Specimens of various kinds of rare, costly, or curious bindings were to be seen in the following works:

464. **Brunet, Pierre Gustave.** *La reliure ancienne et moderne: recueil de 116 planches de reliures artistiques des XVI<sup>e</sup>—XIX<sup>e</sup> siècles.* . . . Paris, 1878. 2 v in 1. F.

*Loaned by* . . . . . EDWARD BOSQUI.

465. **Cundall, Joseph.** *On book-bindings, ancient and modern.* London, *Bell*, 1881. sm Q. Twenty-eight plates.

466. **Labarte, C. Jules.** *Histoire des arts industriels au moyen age et à l'époque de la renaissance.* Paris, *Morel*, 1864-6. 4 v. O. 2 v. Q.

Shows specimens of binding in enamel, in gold and jewels, in ivory, etc., as practiced by mediæval goldsmiths.

*Gift of* . . . . . J. B. RANDOL.

467. **Libri-Carucci, G. B. J. T., Comte.** *Monuments inédits ou peu connus.* . . . 2e éd. augm. Londres, 1864. F.

Contains numerous specimens of early book-bindings, illuminated manuscripts, etc., executed in gold, silver, and colors.

*Loaned by* . . . . . WILLIAM NORRIS.

468. **Michel, M., and Marius-Michel, H.** Reliure française depuis l'invention de l'imprimerie jusqu'à la fin du XVIIIe. siècle. Paris, *Morgand et Fatout*, 1881. Q. Large paper. Twenty-two plates.  
 — Reliure française commerciale et industrielle.... Paris, 1881. Q. Twenty-three plates.

469. **Wyatt, M. Digby.** Industrial arts of the nineteenth century....at the Exhibition...1851. London, *Day and Son*, 1851-3. 2 v. F.

Exhibiting fac-similes of binding in carved ivory and in embroidery.

*Loaned by*.....JOS. W. WINANS.

470. **Zaehnsdorf, Joseph W.** Art of book-binding. Illustrated. London, *Bell*, 1880. O.





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